PRINCIPLES
OF
MARATHI GRAMMAR

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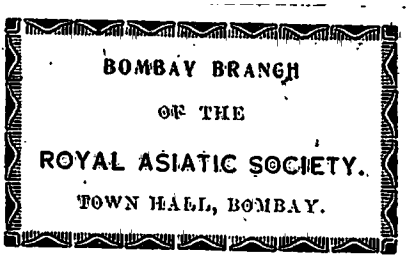

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THE

PRINCIPLES

OF

MURATHEE GRAMMAR.

BY

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PREFACE TO THE FIRST EDITION.

In laying before the public another Mura*th*ee Grammar, in addition to those which have already issued from the press, some apology seems necessary for my undertaking such a work. I have only, then, to say that these outlines have entirely arisen from my own necessities. While studying the language, I found many points, relative to which I wished information, not at all touched on by grammarians, and others treated too concisely to convey clear ideas to the mind. To remedy these defects, I early commenced making a collection of notes of various kinds on points of grammar, and have continued doing so for eight years. I now wish to put the students of Mura*th*ee in possession of the fruits of my experience, and when some future student shall add to, simplify, and improve on, the principles here laid down, it will afford greater pleasure to no one than to myself.

One evident advantage I have enjoyed, in composing these Principles, above my predecessors, is the possession of the Mura*th*ee Dictionaries which have been lately published. They have rendered it comparatively easy, by a careful induction of particulars to ascertain what really are the grammatical rules by which

the language is regulated. Nor has this advantage been overlooked in the following compilation; for both of the Mura*th*ee Dictionaries have been more than once, turned over, from beginning to end, by myself and my assistants.

Two of the compilers of the Mura*th*ee Kosh, Purshoo Ram Punt God*b*olee, and Dajee Shastree Shookla, have aided me in collecting and examining words for examples to the various rules given, and in furnishing the lists of exceptions. And in order to ascertain the declension of feminine nouns ending in a consonant, every word was discussed by four learned Brahmuns, from different and distant parts of the country, and determined accordingly; yet in respect to many of these words the usage is very various.

Advantage has also been taken of the many points of grammar cleared up in Captain Molesworth's Dictionary. It is hoped, however, that the student will study these grammatical notices in the Dictionary itself, especially those of them contained in the Preface, as in this confidence several things of considerable importance have here rather been glanced at than discussed. I have also had the advantage of consulting Captain Molesworth personally, and my friend the Rev. Mr. Nesbit, on many of the difficulties which have occurred, and benefiting by their suggestions. To Captain Molesworth's Dictionary also the student is referred for the full rendering of the words given as examples or exceptions, the meanings attached to them here being rather for the convenience of beginners, and to serve as mementos to more advanced students, than to give a full interpretation of the word. When words

of several meanings are introduced, and the rule or exception applies to them only in one sense, such words are marked with an asterisk.

Besides the Rajapooree and Wadee dialects, spoken in Malwan, there are two principal dialects of the Mura*th*ee language spoken in the Mura*th*ee Country, viz., the Desh dialect, spoken in those parts of the Dukhuṇ which lie to the northward and eastward of Poona, and the Kôkuṇee dialect, spoken throughout both the Kôkuṇs. The language about Sattara, and in the southern parts of the Dukhuṇ, is a mixture of the two dialects, inclining chiefly, however, to the Kôkuṇee. I have endeavoured, as much as possible, to avoid the extremes of both the Kôkuṇee and Desh dialects, inclining generally to the latter, but keeping always in view the general analogy of the language.

In studying Mura*th*ee, the student, as soon as he has learnt the letters, and made himself master of the marks used for the vowels, should immediately begin, without troubling himself much with the double letters, to learn to pronounce accurately the sentences at the end; and while going on with the Grammar he should learn to analyse those sentences, and commit them to memory, in such a way as to be able to use them in conversation whenever they are required. Afterwards he should begin to read some easy book, such as the Children's Friend or Æsop's Fables, marking and committing to memory such easy and useful sentences as may occur from day to day. In this way he will find his studies go on profitably and pleasantly.

The student is requested to observe that the common contractions used by grammarians are frequently used;

and that, in the references to books, B. means the 1st vol. of the Bal Mitra, or Children's Friend; E. means Æsop's Fables; K. the Mura*th*ee Kosh; and S. the Sinhasun Butteeshi.

In regard to the expression of Mura*th*ee words in English characters, the system of Dr. Gilchrist has been followed, as, though less philosophical than the rival system of Sir William Jones, being, on the whole, better fitted to lead to an approximation, at least, to the true sound. A few omissions and additions have been made, as will appear from the 1st Table of Letters, to adapt it better to the Mura*th*ee language.

As I have endeavoured to give the requisite information relative to the various topics discussed under their respective heads, no further prefatory remarks seem necessary.

If this attempt should facilitate the progress of those who are endeavouring to sow the seeds of useful knowledge, and teach the natives of the Mura*th*ee country the principles of Divine Science, the author will esteem all his labour well bestowed.

NOTICE TO THE THIRD EDITION.

THE Second Edition of this Grammar was carried through the press by the Rev. ROBERT NESBIT, to whom the author takes this opportunity of expressing his grateful acknowledgments for this labour of love, while he himself was prevented by sickness and absence from India from personally superintending the printing.

Since the present Edition went to press, a new Mura*th*ee Grammar has been published by the Rev. E. BURGESS, of the American Mission. The author was not aware, till he saw the advertisement in the *Dnyanodaya* announcing its appearance, that such a treatise had been prepared, or he would have awaited its publication before taking steps for reprinting this work. As matters, however, now stand, the public will have the choice between his guidance and mine. It is gratifying to me to see the advance that has been made with respect to Mura*th*ee Grammar since I began my labours, and the adoption of many important parts of my work in that of my successor. And I should gladly have avoided all criticism on Mr. BURGESS's treatise, but that I might either be thought to make light of his labours, or appear to approve, where we differ, of his deviations from the principles on which I have proceeded. I trust, then, Mr. BURGESS will excuse me if I point out some of the most material things I deem faulty in his work. Nor will the remarks I shall require to make be irrelevant to the object I have in view in the whole of this Grammar—that of directing students to a correct and idiomatical style of writing and speaking Mura*th*ee.

Points of no practical importance in which he dissents from me, as in saying that तो is a substantive pronoun as well as an adjective

pronoun, instead of being used substantively like all other adjectives, and that आहे is derived from the root अस, I do not stop to discuss.

As one recommendation of the new Grammar, it is said (Preface, p. v.): "One important particular in which the present treatise differs from preceding ones is, that it departs from the Sanskrit rules in regard to the declension of nouns, and adopts a scheme which renders the subject of inflection more simple and easily comprehended." If the meaning of this sentence be that the eight cases of Sunskrit Grammar have been discarded, and a smaller number adopted, then, by turning to this Grammar, and examining it from page 20 to page 28, any one may see that, in reference to all the nouns that will admit of it, Mr. BURGESS's plan of having but three cases is the one I have here followed, and it is the one I had adopted from the first. If reference is made to the mode of arranging the nouns into declensions, I would remark that no advantage seems to me to be gained by the new plan of classification, according to the vowel that precedes the particle that marks the case in the inflections, over that of Colonel KENNEDY and DADOBA PANDURANG, who, following the Sunskrit Grammars, class them according to the terminating vowel of the nominative. Take, for example, the nouns बाबा, हत्ती, चाकू, सवे, बायको, which are examples of Mr. BURGESS's five declensions: it is evident that the rule for inflecting all these different words is the same, viz., to add the proper particle to the unchanged nominative, giving us बाबाला, हत्तीला, चाकूला, &c.; yet these nouns are distributed among all the declensions, just as if they had been classed according to the terminating vowels of the nominative. Take next the nouns बाबा, सासरा, पाणी, कोकरूं, तारूं, all of which belong to Mr. BURGESS's first declension, because the vowel आ immediately precedes the affix that marks the case. Here it is evident that one rule is required to explain why, as the dative of बाबा is बाबाला, that of सासरा is सासर्याला, inserting य and not सासराला. Then another rule is required to explain how पाणी becomes पाण्याला; a third to show why कोकरूं becomes कोकराला; and a fourth to explain how तारवाला is deduced from तारूं. Mr. BURGESS actually gives no less than five rules.

The principle adopted in this Grammar is intended to meet this difficulty, by arranging nouns according to the change that the terminating vowel of the nominative undergoes in the inflections, and thus to make one rule serve for each of the declensions, instead of making so many necessary for the very first of them.

In regard to nouns of the third declension ending in silent अ, which change the terminating vowel in the inflections of the singular to ए, and in those of the plural to आ, as they are not distinguished in the Dictionaries from those of the fourth declension, which change it in both cases to ई, it is necessary to furnish a list of those nouns.

In this Grammar lists of all feminine nouns ending in अ are given. Perhaps Mr. BURGESS is right in omitting the latter class of nouns, but those who use his Grammar have a right to expect a complete list of the former,—the nouns that take ए in the inflections of the singular,—especially as he says (page 28), "If all other feminine nouns in अ are declined as belonging to the second declension [*i. e.* with ई], it will not be grammatically incorrect." In running down but a small portion of the list in this Grammar, and comparing it with the corresponding portion in his, I find he has omitted several words in that portion, and among them खाट, भूक, भूज, and लाट, important nouns of common occurrence. If the student, then, were to be guided by his list, he would say भूकीने for भूकेने, and make भूज in the plural भूजी, instead of भूज.

In his first declension, also, Mr. BURGESS gives वाईटें, &c. bad, पाण्यें waters, बियें seeds, which few can ever have heard or seen, and at best are but the lowest forms of the Kokunee dialect, and should not have been inserted in a Grammar of the language.

Another important point in which Mr. BURGESS claims precedence over his predecessors is the fulness of the paradigmas of the verb. My aim in each edition has been not to lengthen, but to shorten, the paradigma, under the apprehension that in the first edition I might not have had "leisure enough to be short," and imagining that it was as necessary to avoid terrifying the student by superfluous length as to

lay before him what was essential. There are many compound tenses that require only to have the first person exhibited to enable the learner to go through with ease all the rest. There are also inflections that may be formed analogically which are never used, and which, since they would only uselessly burden the memory, are better omitted. An example of this kind we have at pages 78 and 79 of Mr. BURGESS's Grammar, in the potential mood of असणें, where more than a page is wasted with माझ्याने or मला असवतें, &c.—a form of construction which if the student ever attempt to use in speaking to a Native, he will only meet with the Soodra's stare, or elicit the Brahmun's smile. It was enough to give the potential moods of पडणें and मोडणें; the verb असणें does not admit of any such form. असणार आहे, &c. and असणार होतों, &c. are in the same predicament, as well as some other forms he has given.

In his Preface, Mr. BURGESS claims also credit for the fulness and completeness of his Syntax. I have not had time fully to examine this subject, but in glancing over that important portion of the Syntax which relates to the verbs, I find some rules which I deem incorrect, and have not unfrequently observed that, by too close an adherence to the English idiom, Mr. BURGESS has fallen into inaccurate modes of expression in illustrating the rules he lays down. Conscious of the liability under which we all lie to transgress the Mura*th*ee idiom, I have taken almost all the examples used in this Grammar to illustrate rules from standard works composed by Natives, though it cost me much more time and trouble to search for them than it would have done to make them for the occasion with the assistance of a Pundit, the plan Mr. BURGESS seems generally to have adopted. Most Native teachers easily slide into the style of their pupils, and, to save themselve the trouble of thinking, readily assent to many unidiomatical phrases that are proposed to them; hence the necessity for searching out examples in books to illustrate the rules of Grammar. Some faults of both the kinds above referred to I shall here mention, in the order in which they occur, under the head of General Syntax of the Verb.

Page 142.—The future participle when joined to the verb आहे is called the remote future, and it is affirmed that it denotes a time more distant than that expressed by the simple future. This I cannot admit; तो दोन प्रहरीं येणार आहे and तो दोन प्रहरीं येईल agree exactly in regard to time. The difference lies in the former expressing a knowledge of the intention, necessities, or plans of the person who is about to come, while the latter only declares that the act of coming will take place. Indeed, we need go no further than page 136 of his own Grammar to find several examples of first future tenses referring to remote time, and among them असी वेळ येईल, मेल्यानंतर सुख होईल. Yet this mistake about a remote future enters into all the verbal paradigmas. At page 142, about the middle, "I shall have done my work before you return" is translated तुह्मी येतां त्यापूर्वी मी आपलें काम करून ठेवीन. The phrase तुह्मी येतां त्यापूर्वी is not Mura*th*ee; we should either have had तुह्मी आल्यापूर्वी or तुमच्या येण्यापूर्वी.

Page 143.—तो मरणार नसता, तर त्या औषधाने गुण आले असते is given as the Mura*th*ee of "If he were not going to die, that medicine would have had some good effect." तो मरणार नसता means only "If he were not to die," and not "if he were not going to die," *i.e.* at the point of death, for which the Mura*th*ee is जर तो मरायास टेंकला नसता. The common idiom, too, is not औषधाने गुण, but औषधाचा गुण; and the singular is used, not the plural.

Page 144.—"I should have written the letter, but he came," is not a very good phrase in English, but when translated as here, म्यां पत्र लिहिलें असतें परंतु तो आला, it becomes such a sentence as no good Mura*th*ee writer or speaker would ever use.

Page 146.—It is said that in म्हणजे there "is no doubt about the time," whereas when तर is used, "both action and time are contingent." म्हणजे I conceive implies less doubt of the real existence of what is supposed to exist, or expresses greater earnestness than तर, and no more. It is difficult, too, to conceive that there can be in a conditional sentence anything of which there is no doubt, except the connection between the supposition and its consequence.

Page 147.—शिक्षा देईन is given for "I will punish." Except a few inferior Kokunee speakers and writers, all others say शिक्षा करीन,—the form the student ought always to use.

Page 153.—A rule is laid down prohibiting the use of असेन as a dubitative in the first person, and it is said "We never hear मी गेलों असेन, आम्ही गेलों असूं for 'I probably went,' 'We probably went.'" If by "I probably went" is meant "I may have been," as I suppose is the case, then there is nothing grammatically incorrect, though the occasions to use such a phrase may not be of frequent occurrence, in a Mura*th*a saying मी गेलों असेन, if he either cannot or will not positively affirm that he has been at such and such a place.

Page 153.—Near the bottom, we have मी त्याचें काम करितां तो खुश झाला, not at all in accordance with Mura*th*ee idiom. If by the translation given, "I doing his work, he became pleased," is meant, as seems most likely, that the pleasure was the consequence of the doing of the work, then the proper Mura*th*ee is म्यां त्याचें काम केल्यानें, or केल्या मुळें, &c.

Page 155.—For तो गेला असतां, मी निघालों, which is rendered "He having gone I started," we should have had, to correspond with the sense of the English, तो गेला तेव्हां (or तो गेल्यानंतर) मी निघालों.

Page 157.—The sentence तो तें झाड तोडणार असतां मी तेथें गेलों, "As he was going to cut down the tree I went there," should be तो तें झाड तोडणार होता, तेव्हां, or इतिक्यांत, &c. to make idiomatic Mura*th*ee.

Page 48.—Mr. BURGESS says, in reference to the passive formed from the past participle with the verb जाणे, "that there are reasons why it should not be regarded as a passive at all;" and yet at pages 160 and 161 he gives it as a form of the passive, and translates "was cast" by टाकला गेला, "the Gospel is preached" by शुभवर्तमान सांगितलें जातें, "will be given" by दिलें जाईल, and "will be taken" by घेतलें जाईल. The use of such inelegant forms should, I think, be abandoned altogether. The passive may always be elegantly and idiomatically rendered, when translating into Mura*th*ee, in one of the following ways:—

1*st*. By supplying the agent when known; thus, to translate "The world will be destroyed at the last day" say प्रलयकाळीं ईश्वर जगाचा लय करील, *i. e.* "God will destroy the world at the last day."

2nd. By using the 3rd plural indicative; thus, for "it is said" use म्हणतात, *i.e.* "they say."

3rd. By the perfect and pluperfect indicative of transitive verbs, which are in reality passives; thus, "it is narrated" is rightly rendered into Mura*th*ee by सांगितलें आहे, and "it was tied" by तें बांधलें होतें.

4th. By selecting an intransitive verb of the same meaning; thus, for "will be given" use मिळेल or प्राप्त होईल.

5th. By a noun of a suitable sense with an auxiliary verb; thus, for "he will be saved" say त्याचा उद्धार होईल.

6th. By using the pluperfect participle of the corresponding intransitive verb with जाणे; as, for "it will be burnt up" say तें जळून जाईल.

7th. By employing the past participle in इत with होणें; thus, for "he is satisfied" say तो संतोषित or संतुष्ट झाला आहे. Mr. BURGESS mentions most of these forms, and the student should confine himself to them rather than follow those Natives who, from a foolish deference to Europeans, or to save themselves trouble in translating, join foreigners in debasing their own terse and nervous language.

After these remarks on Mr. BURGESS's Grammar, it would be ungracious in me not to say that it exhibits great labour, and contains many things that may be useful to those more advanced students who are able to judge for themselves of Mura*th*ee idiom. Intelligibility, however, in writing and speaking, depends so much on idiom, that I must be pardoned for having dwelt so long on this subject. Whoever wishes to be understood must not content himself with using words that might convey the idea intended, but search out such as the Natives themselves employ to express it, and take care, too, that those words are arranged in the order to which the Mura*th*as are accustomed.

I may be further pardoned in this place if I direct the advanced student's attention to the introductory remarks on the Mura*th*ee language prefixed to Candy's English and Mura*th*ee Dictionary, where he will find a number of observations which will aid him in more thoroughly comprehending the genius of the most important member of the Indian vernacular tongues.

THE PRINCIPLES

OF

MURATHEE GRAMMAR.

GRAMMAR is that science which teaches the analysis and synthesis of language; that is to say, the resolution of words and sentences into their elements, and the various ways of modifying and combining these elements, so as to render them the correct vehicles of thought. A knowledge, therefore, of the principles of Mura*th*ee Grammar must be acquired by every one who wishes to speak or write the language correctly.

Grammar is divided into four parts, viz. Orthography, Etymology, Syntax, and Prosody.

ORTHOGRAPHY.

There are two kinds of letters used in writing Mura*th*ee, the one called Balbodh, and the other Mo*d*. The Balbodh letters are the same as the Dewunaguree, and

52 in number. Of these, 16 are vowels, and 36 are consonants. But ऋ and ऌ do not occur in Mura*th*ee; and the last two letters are compound letters, so that the number of simple letters is reduced to 48.

The Mo*d* letters are 44 in number, and are used in epistolary correspondence, and in the transaction of business.*

The forms of the letters, and the classes into which they are divided, will be understood by the following tables, both of which should be studied till the learner has made himself completely master of them.

1ST TABLE OF LETTERS.

VOWELS.

BALBODH.	NAMES.	BALBODH.	NAMES.
अ, ॅ	u *or* a	ऌ	li
आ, ा	a	ॡ	lī
इ	i	ए	e
ई	ee *or* í	ऐ	ui *or* ai
उ	*oo or* u	ओ	o
ऊ	oo *or* ú	औ	oẇ *or* au
ऋ	ri	अं	um *or* û
ॠ	rī	अः	uha

* This deficiency in respect to the number of letters is made up, in writing in the Mo*d* character, by using ई for इ, उ for ऊ, ओ for ऋ and ञ, and ल for ळ.

1st TABLE OF LETTERS (*continued*).

Consonants.

	BALBODH.	NAMES.		BALBODH.	NAMES.
The ku class.	क	ku	The pu class.	प	pu
	ख	khu		फ	phu
	ग	gu		ब	bu
	घ	ghu		भ	bhu
	ङ	ngu		म	mu
The chu class.	च	chu *or* tsu	Miscellaneous.	य	yu
	छ	chhu *or* tshu		र	ru
	ज	ju *or* dzu		ल, ल्ल	lu
	झ	jhu or dzhu		व	wu
	ञ	nyu		श, श्श	shu
The *tu* class.	ट	*tu*		ष	*sh*u
	ठ	*th*u		स	su
	ड	*d*u		ह	hu
	ढ	*dh*u		ळ	*l*u
	ण, ण्ण	n	Compounds.	क्ष	k*sh*u
The *tu* class.	त	tu		ज्ञ	dnyu
	थ	thu			
	द	du			
	ध	dhu			
	न	n			

2ND TABLE OF LETTERS.

N. B. — This Table is an abridgment of what is laid down in the *Sunskrit* Grammars relative to the classes and formation of letters; the only new term used is the word for diphthongs, for which, and for sharps and flats, I have not met with any corresponding term.

	Consonants.							Vowels.		
	Sharps.		Flats.							
	Unaspirated.	Aspirated.	Unaspirated.	Aspirated.	Nasals.	Semi-vowels.	Sibilants and Hu.	Short Vowels.	Long Vowels.	Diphthongs.
	अल्पप्राण	महाप्राण	अल्पप्राण	महाप्राण	अनुनासिक	अंतस्था	ऊष्मे	ह्रस्वस्वर	दीर्घस्वर	युक्तस्वर
Gutturals, कंठ्य	क	ख	ग	घ	ङ	..	ह	अ	आ	..
Palato-Gutturals, कंठतालव्य.	..	..	..	..	..	..	..	..	ए	ऐ
Palatals, तालव्य	च	छ	ज	झ	ञ	य	श	इ	ई	..
Cerebrals, मूर्द्धन्य	ट	ठ	ड	ढ	ण	र ळ	ष	ऋ	ॠ	..
Dentals, दंत्य.....	त	थ	द	ध	न	ल	स	ऌ	ॡ	..
Labials, ओष्ठ्य	प	फ	ब	भ	म	व	..	उ	ऊ	..
Labio-Gutturals, कंठोष्ठ्य ..	..	..	..	.	..	..	..	..	ओ	औ

OF THE LETTERS INDIVIDUALLY.

VOWELS.

अ is the first vowel, and has two sounds, slightly differing from each other: the shorter and more common is the same as the sound of the English *u* in the words shut, but, &c.; the other corresponds to the sound of *a* in past, grass, &c., and to *a* in the last sylla-

ble of Isaiah, Poonah, &c., with the exception of being a little shorter. This latter sound is used only when अ is followed by ह, or when it is initial, and not followed by a consonant joined to it in the same syllable. Although this distinction has not been marked by Europeans who have treated on the grammar of the languages of this country, it is noticed in Sunskrit Grammars, where the former is called असंवृत, and the latter अविवृत.

Examples.

मत,	मळकट;	अंग	अस्त;	अकांत,*	अकस्मात्,	पहा,
mut,	mulkut;	ung,	ust;	akant,	akusmat,	paha;
opinion,	filthy;	a limb,	setting (sun);	uproar,	suddenly,	see.

आ is the long of the above, and corresponds to the sound of the English *a* in far, star, &c. When the accent falls on आ, it is to be pronounced as long as in those words; otherwise it is to be made a little shorter, but not so short as in unaccented syllables in English.

The learner must observe, once for all, that the accent does not make such a difference in Mura*th*ee as it does in English, because it is not so decidedly placed on one syllable.

इ has the short sound of *e* in the first syllable of the words deceive, decrease, &c., as चिखल chikhul, mud, कवि kuvi, a poet, except when it is followed by a double consonant, or a nasal, in the same syllable, when its quantity is diminished, and it assumes the sound of the short *i* in bit, flint, &c., as चित्त chitt, the mind, चिंता chinta, care.

ई has the long sound of *e* in me, see, &c., only length-

* A corruption of आकांत.

ened or shortened a little, as the accent happens to fall upon it, or the contrary.

उ and ऊ have respectively the short and long sounds of *u* in the words full and rude, or, which is the same thing, of *oo* in good and fool.

ऋ is the mark of a sound composed of *r* and the French *u* in such words as lune, &c., or the German *oe* in hoeren, or rather something between the two. It is nearly the same as the Scotch pronunciation of the *oo* in moon, spoon, &c. ऋम् is enunciated by a Mura*th*ee Brahmun almost exactly in the way the Scotch formerly pronounced the name of imperial Rome.

ऌ is a letter composed of *l* and the forementioned French *u* or German *oe;* so that the French word lune would be expressed in Balbodh characters, as pronounced by Mura*th*ee Brahmuns, by ऌन्. This letter is never pronounced by the truly learned like lri. The vulgar pronounce this letter l*oo*, and the preceding r*oo*.

ॠ and ॡ are the long of the above. They are seldom used in Sunskr*i*t, and never in Mura*th*ee.

ए is the Mura*th*ee *a*. It does not proceed, however, from so low a part of the throat as the proper English *a*. It corresponds more nearly to the pronunciation of that letter by a North Briton, or to the final *e* in the French words naïveté, bonté. By this *e* we distinguish it in Roman characters.

ऐ is a diphthong compounded of अ and ई. It is pronounced very nearly as the *ui* in guile, and the *i* in fine, are by careless speakers. The correct English speaker, however, must take care not to lengthen the former part of the diphthong as he does while uttering *i* in his vernacular tongue, otherwise he will produce a sound compounded of आ and ई, and not of अ and ई.

Till his ear become habituated to Native sounds, he may apply for the correct pronunciation of this letter also to a Caledonian, and listen to him while pronouncing, with his vernacular accent, guile, while, find, &c., or to a German in sounding *bei*, &c.

ओ is the same as the English *o* in stone, home, &c. It is never to be sounded as the *o* in not, shot, &c.

औ is the Mura*thee ow*, composed of अ and उ, and consequently not so full as the English *ow* or *ou*, which is a compound of the long *a* in fall, and the short *u* in full. See above, under ऐ.

अं, though classed with the vowels, is properly only a nasal sound, which may be attached to any of the vowels. It is only for convenience that the point is placed over अ; the vowel इ, or उ, or any of the others, might have been substituted. The point over the letter, called by grammarians *anooswar*, is the symbol of the sound under discussion. In most words purely Mura*thee*, the placing of the *anooswar* over them only renders the vowel nasal; there is to be no addition of any such sound as we express in English by *n* or *ng*; the breath must pass forward unimpeded otherwise than by a slight compression of the muscles of the nostrils. In the Kôkuṇ the *anooswar* is always pronounced in a way that is very perceptible; but in the Dukhuṇ it is often neglected, or pronounced so as scarcely to be discernible. In words purely Mura*thee*, when the vowel over which it is placed is long, and the following consonant the first or second of the classed, that is, a *sharp*, this is the whole force of the *anooswar*; hence कांटा is not to be pronounced as if written kan*ta*, as most learners do, but kâ*ta*, contracting the muscles

of the nose, but not making the tongue approach the teeth, so as to form anything like the sound of *n*. But in words borrowed or slightly corrupted from the Sunskrit, and when the vowel is short (or, if long, comes before the third or fourth of the classed consonants, that is, a *flat*), then the *anoo*swar has added, or is converted into, the nasal of the class of the letter that follows it, as आंबा, a mango, which is sounded amba, as if written आम्बा; अंग, a body, which is pronounced ungg; अंत, an end, which is pronounced unt. When any one of the letters after म follows, the sound of the *anoo*swar is very peculiar, and cannot be represented by any English letters: perhaps the nearest representation of it would be *nw* or *mw;* we shall, however, in representing Mura*th*ee words in English characters, use *n* as its sign. When the *anoo*swar is simply the representation of a particular nasal, we shall substitute m, n, ng, &c. as may be required; and when it represents the Mura*th*ee nasal first described, we shall merely place a circumflex over the vowel affected by it.

Examples.—1st, सिंह sin*h*, a lion; संशय sunshuyu, doubt. 2nd; पंतोजी puntojee, a schoolmaster. 3rd, केलें, kelê, done; घरांत ghurât, in the house.

: is called Visurg; it corresponds in sound to a soft *h*, and is but little used in Mura*th*ee. All the words in which it is used are derived from the Sunskrit. Where the guttural ख succeeds, it is not pronounced at all by the Mura*th*as, as in दुःख pain, which is pronounced d*oo*kh. Where it is pronounced, it should be represented by *h*, as अंतःकरण untu*hk*urun, the heart.

DIPHTHONGS.

Native teachers generally admit only of two diphthongs, ऐ and ओ, which have distinct characters to express them, and direct their pupils to pronounce all the vowels which come together in words as distinct syllables; but in their own pronunciation of the language they do not strictly adhere to this rule.

The vowels अ and ई, when they meet, are frequently run together, so as to sound in their diphthongal state nearly like ऐ, as बईल, which, even where thus written, is sounded almost like बैल. In like manner मऊज is sounded nearly like मौज, and हऊस nearly like हौस, &c.

The semi-vowels also frequently nearly coalesce, and form something like diphthongs with a preceding आ, as गाय, a cow, नाव, a boat, &c.

CONSONANTS.

क is the Mura*th*ee *k*. The learner, however, is carefully to observe that क thus written has the force of *ku* (or *cu* in such words as cut); in order to mark simply that consonantal sound denoted by *k*, the Orientals require to write क्, which the Mura*th*as call हल् केलेलें अक्षर. This observation applies to all the consonants,—they are syllables rather than letters; all are supposed to have the short अ inherent in them.

N. B.—This अ is silent at the end of a word in Mura*th*ee, except where the word ends in a double consonant of which स is not the former part, as ग्र, &c., or in व or य्, when it must be slightly pronounced; so that, except in these instances, such words in reality end in a consonant, as हात, a hand, pronounced hat; जीव, life, pronounced jeewu, and not jeev; the *u*, however, is pronounced as slightly as possible. The Shoodras again change the *wu* into *oo*, and pronounce jee*oo*. It is, however, to be observed, that in the Desh dialect, though they write sometimes only केल, they pronounce kelu.

ख is the first aspirated consonant. It is a compound of क and of a deep ह, a ह deeper than the common one, and which has no appropriate symbol in Murathee. Its Persian and Arabic symbol is ـخـ. It is the same as the German and Scotch *ch*, and the Irish *gh*, in the words ich, loch, and lough. Let the learner practise that aspirate, and learn to join *k*, *g*, &c. to it without any hiatus, and he will soon be able to pronounce all the aspirates.

Taking the first half of क and the last of ह, a character like the following will be formed, ट्ह, from which ख may be easily supposed to have arisen. If the learner make the experiment, he will find he can form some of the other aspirates in the same way. He must recollect, however, that ह comes first in the combination.

ग is the hard English *g* in got, great, &c.

घ is the aspirated *g*.

ङ is the first of the nasals, and is pronounced like *ng* in the English words rung, sing, &c.

च is pronounced in words adopted from the Sunskrit, and not in use among the lower orders, in the same way as *ch* in the English word church; but in Murathee words it has two sounds, the one the same as that now mentioned, which it always assumes before the vowel sounds इ, ई, and ए, in the Dukhuṇ, and the other like *ts*, which it assumes in all other situations. For further information on the subject see Molesworth's Murathee Dictionary, under च.

छ is its aspirate.

ज has also two sounds. In words lately adopted from the Sunskrit, and before इ, ई, and ए, it has in the Dukhuṇ always the sound of the English *j*. In the beginning of Murathee words it has nearly the sound of *dz*, and in the middle and end of Murathee words it sounds like *z*; this

slight difference of sound is not reckoned here, however: *dz* and *z* are counted one.

On account of this two-fold sound of the letters च and ज, an ambiguity arises, to prevent which, two systems of orthography have been adopted. The one is to distinguish between the two sounds by points, and the other is to join य to the letters, especially in the inflections of nouns, &c. Thus the imperative of the verb to go, and the nom. plur. fem. of the pronoun जो, are both जा; but the former is pronounced *dza*, and the latter *ja*. According to the pointed system, the former is written जा, the latter जा; according to the other system, they become respectively ज्या and ज्या. In this grammar the latter system has been adopted, both because it is more common among the Natives, and is not so liable to occasion errors of typography.

झ is its aspirate, to which all said about diversity of pronunciation and writing is applicable.

ञ is the nasal of this class, and is properly a nasal *y*, though it is generally pronounced with the tongue in the same position as it is in pronouncing simple *n*, and sounds nearly the same, except that the breath is kept longer in the nostrils, so as to make it more nasal, as in संजय sunjuyu, or the first *n* in our word opinion.

ड is *t* pronounced with the tongue raised above the upper teeth, and touching the gums near the entrance of the palate.

त is *t* pronounced with the tongue at the tip of the upper teeth, as near as it is in pronouncing the *th* in the English word thin. The English *t* is properly pronounced with the tongue applied to the middle of the upper teeth, although in such words as tube, tune, &c., it becomes almost the soft त of the Mura*th*ee.

ड is *d* formed on the same principles as already described under ट. At the commencement of a word, or

when following a consonant with no vowel intervening, the learner will find no difficulty in pronouncing it, for then the tongue requires to be pressed firmly on the gums; but in other positions it acquires a sound something between *r* and *d*, occasioned by the quick withdrawment of the tongue from its position before the letter is fully formed, as in कुडे, ku*d*e, towards.

ड is the soft dental *d*, as in dupe, dew, &c. See under त.

ढ, य, ट, ठ, are the aspirates of the above respectively.

ण is the nasal of the ट class, and is an *n* pronounced with the tongue in the position above described under ट.

न is the soft *n*, and differs very little from the English *n*, though softer.

प and ब are our *p* and *b*.

फ is an aspirated *p*, and is carefully to be distinguished from the English *f* in pure Mura*th*ee and Sunsk*r*it words, although in words derived from the Persian it is frequently pronounced as *f*.

भ is the aspirated *b*.

म is the English *m*.

य is the English *y*.

व has two sounds, the one exactly the English *w*, and the other similar to *v*, but the lip is not drawn up so as to press forcibly upon the upper teeth, as in pronouncing the English *v*; it is rather drawn in close to the lower teeth, then elevated so as to meet the upper; but still, as the contact of the lips with the teeth is the characteristic of *v*, this sound is marked by *v*. It is exactly the German *w*. This sound is assumed by व when in combination with इ, ई, and ए, and still more decidedly when combined with ऋ and र, and sometimes among Kokuṇists slightly when joined to ग. The

learner may remark that the three vowels which change the sound of च, ज, and व are the same.

श is the English *sh* pronounced very softly, as all the dentals are.

ष is the same *sh* pronounced with the tongue in the same position that it has in pronouncing ट.

स is pronounced as *s* in English. Before the vowels इ and ई, स often in the Dukhuṇ assumes a sound intermediate between स and श. In the Kôkuṇ they generally write as well as pronounce श; thus they write and pronounce अशी for असी.

ल is our *l* pronounced softly.

ळ is a harsh *l*, pronounced with the tongue in the same, or rather in a little higher, position than it is in the ट class.

क्ष and ज्ञ are compound letters; the former compounded of क and ष, and pronounced k*sh*u, and the latter of ज and ञ, and pronounced dn*y*u.

It was previously remarked that the vowel अ is inherent in every consonant when written fully, without any mark appended; when the other vowels are affixed to the consonants, the consonant remains unaltered; the vowel, however, is not affixed entire as in English, but the latter part of it only, or a conventional mark is added to point out the vowel intended.

The marks for the different vowels are as follow:—

Marks,	ा	ि	ी	ु	ू	ृ	े	ै	ो	ौ	ं	ः
Vowels,	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ	अं	अः

These marks, when combined with the whole of the consonants, form what is called the Barakhu*dya*, the first line of which is as follows:—

ku	ka	ki	kee	k*oo*	koo	ke	kui	ko	kow	kum	ku*h*
क	का	कि	की	कु	कू	के	कै	को	कौ	कं	कः

When two vowels come together, the first is written as above described if a consonant precede it; if not, it is written as in the alphabet; but the second must always be written as it is in the alphabet, as पाऊस, rain, and आई, a mother.

When two consonants come together in the same syllable, generally speaking, the first part of the former is joined to the whole or the last part of the latter, and a similar plan is adopted when three consonants meet together in the same syllable; that is, the beginnings of the two first are written and joined to the whole or concluding part of the last letter.

Examples.

Combinations of 2 Consonants.

First Members of the Combinaton.

	य	र	व	न	म
क	क्य	क्र	क्व	क्न	क्म
ग	ग्य	ग्र	ग्व	ग्न	ग्म
च	च्य	च्र	च्व	च्न	च्म
त	त्य	त्र	त्व	त्न	त्म
ह	ह्य	ह्र	ह्व	ह्न	ह्म
श	श्य	श्र	श्व	श्न	श्म
स	स्य	स्र	स्व	स्न	स्म
र	र्य	र्र	र्व	र्न	र्म

Combinations of 3 Consonants.

न्द्र	स्प्र	स्त्य	त्म्य	ज्ज्व	श्त्य
ndru	spru	styu	tmyu	jjwu	*shtyu*

N. B.—All letters which can be sounded without the interposition of a vowel may be combined as above. It is hoped, however, that the above directions, with these examples appended, will supply the place of a longer list.

VARIATIONS IN THE ORTHOGRAPHY OF WORDS.

As there has not been till lately any attempt to fix a standard of orthography in Mura*th*ee, the variations in the spelling of words are very numerous. Some of these arise from peculiarity of dialect, and others from carelessness or vulgarism. A few of the more common and useful will be found in the following lists:—

1. Peculiarities of the Desh Dialect.

The inhabitants of the Desh use—

In marking the neut. gen.	अ for ए, as	केलं for	केलें	Done.
At the beginning of words,	अ	आ	अहे	आहे	Is.
In the 3rd per. imp.	ऊ	ओ	करू	करो	Let him do.
At the beginning of words,	वो	ओ	वोजवणें	ओजवणें	Preserve care.
Ditto ditto,	व	ओ	वजवणें	ओजवणें	Ditto. [fully.
Before fem. terminations,	ई	ए	अकलीने	अकलेने	With wisdom-
In the middle of words,	अ & ई	ऐ	बईल	बैल	An ox.
Ditto ditto,	अ & ऊ	औ	हऊस	हौस	Desire.
At the beginning of words,	ये	ए	येक	एक	One.
In 2nd per. plur pr. ind.	आंत	आं	आहांत	आहां	Ye are.
In 1st per. plur. pr. ind.	ऑंत	ऑं	नह्वॉंत	नह्वों	We are not.
Before term. in intr. verbs,	इ	अ	उठितो	उठतो	He arises.
In various positions,	न	ण	पानी	पाणी	Water.
Ditto ditto,	से	शे	सेंग	शेंग	A pod.
In terminations,	स्या	श्या	अस्या	अश्या	To such.
The omission of *anoos*war			लेकरू	लेंकरू	A child.
Unaspirated for aspirated letters			जालें	झालें	Become.

2. Peculiarities of the Kokunee Dialect.

The Kôkuṇsths use,

In transitive verbs,	अ for इ, as	करतो for	करितो	He does.
At the beginning of words,	आ	अ	आका	अका	An aunt.
Ditto ditto,	ओ	वे	ओढणें	वेढणें	Draw.
In 2nd per. sing. past ind.	एस	ए	सोडलेंस	सोडलें	Thou loosedst.
In 2nd per. pl. past ind.	एत	ए	सोडलेंत	सोडलें	Ye loosed.
Ditto ditto,	एत	आं	झालेंत	झालां	Ye became.
In 2nd per. sing. past ind.	तूं	त्वां	तूं केलेंस	त्वां केलें	Thou didst.
In 1st per. sing. past ind.	मीं	म्यां	मीं केलें	म्यां केलें	I did.
In 1st per. fem. past ind.	ल्यें	लें	बोलल्यें	बोललें	I spoke.
In 1st per. fem. pr. ind.	त्यें	तें	सोडित्यें	सोडितें	I loose.
In 2nd per. fem. pr. ind.	त्येंस	तीस	सोडत्येस	सोडितीस	Thou loosest.
In 3rd per. fem. pr. ind.	त्ये	ती	सोडित्ये	सोडिती	She looses.
In oblique case of adj.	ये	या	चांगल्ये	चांगल्या	Good.

In pluper. participle,	ओ for ऊ, as	करोन	for	करून	Having done.
In various positions,	शि सि	शिंह		सिंह	A lion.
Ditto ditto,	शे से	शेग		सेवा	Service.
Ditto ditto,	ण न	त्याणे*		त्याने	By him.
The superfluous use of *anooswar*..		कदांचित्		कदाचित्	Perhaps.
Aspirated for unaspirated letters ..		शींघ		शींग	A pod.

3. Common Vulgarisms.

In the end of words,	ईं for यीं, as	विषईं	for	विषयीं	Concerning.
In Mura*th*ee words,	इ ई	वाटि		वाटी	A cup.
In Sunskr*i*t words,	ई इ	मती		मति	Intelligence.
In Mura*th*ee words,	उ ऊ	सासु		सासू	A mother-in-law.
In Sunskr*i*t words,	ऊ उ	गुरू		गुरु	A spiritual teacher.
In 3rd per. pl. pr. ind.	त्यात तात	करित्यात		करितात	They do.

ETYMOLOGY.

In Mura*th*ee there are nine parts of speech, viz. Article ( ), Noun (नाम), Adjective (गुणविशेषण), Pronoun (सर्वनाम), Verb (क्रियापद), Adverb (क्रियाविशेषण), Preposition (उपसर्ग), Conjunction (उभयान्वित), and Interjection (उद्गार).

ARTICLE.

The word एक or एखादा used as an indefinite article has not been usually recognised by Mura*th*ee grammarians, but it is frequently used as an article, in the sense of *any one*, with superadded emphasis, as एका वैद्याला बोलाव Call a physician, *i.e.* any one you can find, the case being one of urgency. Ordinarily, however, no word is required to translate our *a*; thus, Give me a book, is simply मला पोथी दे.

* Should it be asked why त्याने is preferable to त्याणे when तेणे is used, and not तेने, let it be considered that in the oblique case of adjectives या is the Desh, and ए the Kôkuṇee termination; and again, that the Deshusth prefers न to ण, while the Kôkuṇusth prefers ण to न; analogy thus leads us to affix ने to त्या and णे to ते.

NOUN.

Murathee nouns have three genders (लिंगें), viz. Masculine (पुल्लिंग), Feminine (स्त्रीलिंग), and Neuter (नपुंसकलिंग); and two numbers (वचनें), viz. Singular (एकवचन) and Plural (बहुवचन).

The Natives generally reckon the cases (विभक्ति) to be seven in number, without the vocative (संबोधन), as is done by Sunskrit grammarians; some of these cases, however, are made up by means of particles affixed to the root. We shall give an example of a noun so declined, but afterwards reduce the number of cases, including the vocative, to five.

Declension of Nouns.

Example of a noun declined with particles affixed:—

घर, A house.

	Singular.		Plural.
1. Nominative	घर	A house.	घरें houses.
2. Objective.	घर	A house.	घरें houses.
3. Instrumental.	घरें	A house, or by a house.	घरांहीं.
	घराने		घरांनीं.
	घरेंकरून-कडून	By means of a house.	घरांहींकरून-कडून.
	घरासीं*	With or against a house.	घरांसीं.
4. Dative.	घरा	To a house.	घरां.
	घरास, घराला		घरांस, घरांला, घरांना.
	घरासाठीं-करितां	For a house.	घरांसाठीं-करितां.

* In the Kokun this is invariably written and pronounced घराशीं, but घरासीं seems the more ancient and correct form, and is generally used in the Dukhun.

	Singular.		Plural.
5. Ablative.	घरापासून, घरून	From a house.	घरांपासून.
	घराहून, घरापेक्षा	Than a house.	घरांहून, घरांपेक्षा.
	घराकडून	By, or alongside of, a house.	घरांकडून.
6. Genitive.	घराचा-चो-चें	Of a house (joined to a sing. nom.)	घरांचा चो चें.
	घराचे-च्या-चीं	Of a house (joined to a plur. nom.)	घरांचें-च्या-चीं.
	घराचे-च्या	Of a house (joined to oblique cases.)	घरांचे-च्या.
7. Locative.	घरीं	At a house.	घरीं.
	घरांत, घरांमध्यें	In a house.	घरांत, घरांमध्यें.
	घराविषयीं.	Concerning a house.	घरांविषयीं.
8. Vocative.	घरा, अरे घरा	O house.	घरानों, अहो घरानों.

Remarks on the Cases.

Cases of the Singular.

1. The nominative and objective, as in English, are the same, but the dative is often used where in English the objective is required.

2. The dative in आ is not used without an affix in common Mura*th*ee, but is useful as being that to which most of the affixes are appended. The rules for the formation of this case are given under the different declensions.

3. The dative cases in ला and स are the same in meaning, but the former is more frequently used in the Dukhuṇ and the latter in the Kôkuṇ. In the Poona Prant, when motion to a place is intended, then स is preferred, but when the dative is the object of a verb, then ला is more common, as तो गांवास गेला, He is gone to the village; त्याने त्या बायकोला मारिलें, He beat that woman.

4. The vocative is generally the same as the dative without the affixes, but proper names in ई derived from Sunskrit nouns in आ take ए, or by way of respect आ; the former is their regular Sunskrit vocative from the Sunskrit nominative; thus सगुणी, derived from सगुणा, takes सगुणे or सगुणा. See B. Some Sunskrit nouns in उ and ऊ also retain the Sunskrit vocative in ओ, instead of taking the Murathee vocative in ऊ; thus गुरू, a religious teacher, takes गुरो or गुरू. Also गुरू may be used.

5. The 1st locative, signifying *at* or *on*, is formed nearly in the same manner in all the declensions, viz., by changing the final vowel of the nominative to ई; but it belongs properly only to nouns of place and time. Some masculines in आ take आं as well as ई: thus माथां and माथीं are both used as locatives of माथा, a head; पाय, a foot, has also पायां, at one's feet; जागा, has जागीं, जागां, and जागें, at a place. Nouns of the 6th declension in ऊं join the ई to the semi-vowel व; thus तारवीं is the locative of तारूं, a ship.

6. The instrumental case in एं is generally formed by changing the final vowel of masculine and neuter nouns to एं. It is generally used with करून or कडून after it, and then it denotes simple instrumentality, and not agency, as शस्त्रेंकरून, by means of a weapon.

This form of the instrumental is peculiar, in common Murathee, to masculine and neuter nouns having the nom. sing. in अ silent.

7. The instrumental in नें is generally used for direct agency, as त्यानें मला सांगितलें, He told me; and कडून joined to the simple form of the dative, and hence differing from कडून under the last number, for intermediate agency, as तुमचें काम मित्राकडून करवीन, I will do your business through means of my friend,

Those nouns which have not the instrumental case in ए take instead the instrumental ने, as त्याने शत्रूला तरवारीने मारिलें, He killed the enemy with a sword.

8. The terminations चा, ची, चें, &c. of the genitive agree, as adjectives do, with the following substantives in gender, number, and case.

9. In regard to आंत, used for the locative case, the आ is to be removed, when the त being left alone, and the *anooswar* being placed on the preceding vowel, the same rule will serve as for the other affixes; thus we have अग्नींत, in fire, from अग्नि.

Let the student commit to memory these affixes, which remain always the same, and then the whole of the inflections of a noun will become apparent from an abridged scheme of the form of the one that follows:—

ABRIDGED SCHEME OF INFLECTIONS.

		Singular.	Plural.	
Nom. and Obj.	1st & 2nd,	घर A house.	घरें	Houses.
Instrumental,	3rd,	घरें By a house.	घरांहीं	By houses.
Dative,	4th,	घरा To a house.	घरां	To houses.
Locative,	7th,	घरीं At a house.	घरीं	At houses.
Vocative,	8th,	घरा O house.	घरानों	O houses.

Rules for the formation of the Nominative Plural in all the Declensions.

1st. All masculine nouns (except nouns in आ, or या, of the 6th declension, which require ए in nom. plur.) have the nominative singular and nominative plural alike.

2nd. Feminines in इ and आ have the nominative plural and nominative singular the same.

3rd. Feminines in ओ require आ, and feminines in ई require या, except गोपी a shepherdess, वाणी a voice, नारी a woman, दासी a handmaid, भगिनी a sister, देवी a goddess, and a few more appellatives from the Sunskrit not in common use, names of respect given to females, and the proper names of women, which remain unchanged.

4th. Feminines ending in ऊ have the ऊ changed into वा, as सासू, which requires सासवा.

5th. Feminines of the third declension require आ, and of the fourth ई. See 3rd and 4th declensions.

6th. Neuters, except those in एं and इं, require एं. It is to be observed, however, in regard to neuters in ऊ, that if the semi-vowel has taken the place of the vowel of the nominative in the inflections of the singular number, it retains its place in the plural, as nominative singular तारूं, dative तारवाला, nominative plural तारवें.

7th. Neuters in एं require ईं. Those neuters which end in ई or ईं in the singular either retain the ई or ईं, or take यें, as मोतीं, nom. plural मोतीं or मोत्यें. More examples suited to these rules will be found under the different declensions.

In the Dukhun some feminine nouns, as नारळ a cocoanut tree, पोफळ a betelnut tree, have ई joined to them in the nom. singular, thus नारळी, पोफळी, but these words never take या in the plural; they retain their own proper plural as words of the 4th declension, that is to say, the nom. plur. and nom. sing. then become the same.

In the Dukhun केळ n. is a plantain. In the Kokun the word is केळें, but केऱ्यां is everywhere used for the plural.

Other Cases of the Plural.

The other cases of the plural differ only from the corresponding ones of the singular by taking the *anoos*war

over the vowel which precedes the affixes, except that feminines which take या or आ in the nom. plural retain these letters throughout; the termination ने of the instrumental case becomes नी; ना is used in the Dukhuṇ for ला; the 3rd case, to which करून and कडून are attached, instead of एं, ends in आंहीं, and the terminations नीं, नी, and ना do not require the vowel preceding to have the *anooswar*.

DECLENSIONS.

For the purpose of inflection, Mura*th*ee nouns may be classed under six heads, which may be esteemed to be so many different declensions.

The 1st declension retains the terminating vowel of the nominative unchanged before the termination in the dative singular.

The 2nd changes it to its long

The 3rd changes it to ए.

The 4th changes it to ई.

The 5th changes it to आ.

The 6th changes the vowel first into its semi-vowel, *i.e.*, अ, आ, and ई to य, and ऊ to व; after which the inherent short अ of the semi-vowel is to be modelled by the rules of the declension it comes under in its changed form, *i.e.*, masculines and neuters, coming under the second declension, require आ, and feminines, being all brought under the third declension, require ए.

1*st Declension.*

The first declension embraces nouns which retain the vowel of the nom. sing. unchanged in the dative case. This declension includes the letters of the alphabet,

as क, ग, प, &c.; proper names of men and women, as रामा, रमा, गोविंदा; names of respect, as बाबा, दादा, आपा, भाऊ, नानी, &c.; nouns ending in वा and जी, as खंडोबा, रामजी;* words ending in ओ and ए, as बायको a woman, सवे a habit; feminines in ई, except स्त्री a woman, and perhaps one or two more, which may belong to this or to the 6th declension; and feminines in ऊ, except ऊ a louse, जळू a leech, जाऊ a husband's brother's wife, टाळू the palate, ताळू the fore part of the head, दारू spirits, पिसू a flea, पेळू a twist of rope, बाजू a side, भालू a bear, वाळू sand, सासू a mother-in-law, सू a needle, which also may belong either to this declension or to the 6th; and masculines in ई, derived or corrupted from the Sunskrit, as हत्ती an elephant, except that large class of derivative nouns which designate a person from some quality of which he is possessed, and are formed by adding ई to the primitive noun, as पापी a sinner, दोषी a faulty person, all of which belong to the 6th declension.

Examples.

	बाबा, Father.†		बायको, A woman.	
	Singular.	Plural.	Singular.	Plural.
Nom. & Obj.	बाबा	बाबा	बायको	बायका
Dative,	बाबाला	बाबांला	बायकोला	बायकांला
Vocative,	बाबा	बाबानों	बायको	बायकानों

* According to some, abstract nouns in पणा and verbals in णारा come under this declension, and it is true that पण्याला is scarcely at all used, and णार्याला rarely; but I would rather say that these forms exist only in the nominative, and derive the inflected cases from पण and णार, which belong to the second declension, and so of वाटाड्या a guide, where the य prevents the sign of the 6th declension being added.

† The word is here to be understood not literally, but as used in the way of respect.

	भाऊ, Brother.*		सासू, A mother-in-law.	
	Singular.	Plural.	Singular.	Plural.
Nom. & Obj.	भाऊ	भाऊ	सासू	सासवा
Dative,	भाऊला	भाऊंला	सासूला	सासवांला
Vocative,	भाऊ	भाऊनों	सासू	सासवानों

	गाड़ी f. A carriage.		हत्ती m. An elephant.	
Nom. & Obj.	गाडी	गाड्या	हत्ती	हत्ती
Dative,	गाडीला	गाड्यांला	हत्तीला	हत्तींला
Vocative,	गाडी	गाड्यानों	हत्ती	हत्तीनों

	रामा m. Rama.		रमा f. Ruma.	
Nom. & Obj.	रामा	रामा	रमा	रमा
Dative,	रामाला	रामांला	रमाला	रमांला
Vocative,	रामा	रामानों	रमा	रमानों

2nd Declension.

This declension embraces nouns which change the short vowel of the nominative into its long in the dative singular.

Under this head are included all masculine and neuter nouns ending in silent अ, and all nouns ending in उ and इ.

	बाप m. A father.		पाप n. Sin.	
	Singular.	Plural.	Singular.	Plural.
Nom. & Obj.	बाप	बाप	पाप	पापें
Instrum.	बापें	बापांहीं	पापें	पापांहीं
Dative,	बापाला	बापाना	पापाला	पापाना
Vocative,	बापा	बापानों	पापा	पापानों

* This word is here to be understood not literally, but in the way of respect.

कवि m. A poet. मति f. Intellect.

	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	कवि	कवि	मति	मति
Dative,	कवीला	कवीना	मतीला	मतीना
Vocative,	कवी	कवीनों	मती	मतीनों

3rd Declension.

The 3rd declension comprises those nouns which have the vowel of the nominative changed into a vowel of a class allied to it.

It contains all feminine nouns, derived from the Sunskrit, ending in the guttural आ; and all common Murathee feminine nouns, ending in silent अ, corrupted from Sunskrit nouns in आ; and nouns ending in णीव, besides several Arabic words, and words of which the derivation is unknown; all of which change their final vowel to the palato-guttural ए in the dative singular.

Nouns ending in णूक may be put optionally in this or in the following declension.

Examples.

	जीभ, A tongue.		माता, A mother.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj..	जीभ	जिभा	माता	माता
Dative,	जिभेला	जिभाना	मातेला	माताना
Vocative,	जिभे	जिभानों	माते	मातानों

Lists are afterwards given of the simple nouns ending in अ belonging to this and the next declension, not coming under the general rules; those of this declension are marked 3; those generally of this declension are marked + 3; those which may optionally belong to either, 3. 4; those generally of the 4th declension, + 4; and those always of the 4th are not marked at all.

4th Declension.

The 4th declension requires the vowel ई in the dative. It is composed of feminines ending in a silent अ, either pure Mura*th*ee (in particular imitative feminines ending in a consonant, as कुरकूर grumbling, and feminine in ईण), or derived from Sunskrit nouns ending in इ, as पंगत a row, from पंक्ति; or adopted from the Persian and Arabic, especially such nouns as end in त, द, and न, as दौत an inkstand, दौलत wealth, उमेद confidence, आनीन the rein of a bridle, with a very few exceptions which will be afterwards given.

Examples.

	आग, Fire.		गोष्ट, A word or matter.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	आग	आगी	गोष्ट	गोष्टी
Dative,	आगीला	आगींला	गोष्टीला	गोष्टींला
Vocative,	आगी	आगीनों	गोष्टी	गोष्टीनों

5th Declension.

The 5th declension requires आ in the dative singular as the substitute for ऊ or ॅं of the nominative.

Examples.

	वाटसरू m. A traveller.		करडुं n. A kid.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	वाटसरू	वाटसरू	करडू	करडें
Dative,	वाटसराला	वाटसरांला	करडाला	करडांला
Vocative,	वाटसरा	वाटसरानों	करडा	करडानों

6th Declension.

The 6th declension contains those nouns which require

the terminating vowel of the nominative to be changed to the semi-vowel most nearly allied to it in the inflexions; after which the masculines and neuters are to be treated as nouns of the 2nd, and the feminines as nouns of the 3rd declension.

This declension includes all Mura*th*ee nouns in आ, ई, ऊ, and ऊं, which do not fall under the 1st, 3rd, or 4th declension, and all neuters in एं and ईं.

In looking to the second table of the letters, य will be found to be the semi-vowel most nearly allied to आ, ई, and ए, and व to ऊ.

Polysyllabic nouns ending in ऊं change ऊं to व by this rule, but the व is not combined with the preceding letter; thus तारूं, a ship, has तारवाला, not तार्वाला. Monosyllables in ऊ, although they take व, do not reject the ऊ; they only shorten it, as सू, a needle, which requires सुवेला in the dative singular. Nouns terminating in सा in the nominative take शा, instead of स्या, before the termination in the inflected cases; thus अरसा takes अरशाला. Those terminating in जा retain the जा unchanged, but the pronunciation varies; thus the Mura*th*ees write राजा and राजाला, and pronounce raza and rajala; and those terminating in या, as वाटाड्या, a guide, insert no second य.

Examples.

सासरा, A father-in-law. जांवई or जांवयी, A son-in-law.

	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	सासरा	सासरे	जांवयी	जांवयी
Dative,	सासर्याला	सासर्याला	जांवयाला	जांवयांला
Vocative,	सासर्या	सासर्यानों	जांवया	जांवयानों

	सासू, A mother-in-law.		स्त्री A woman.	
Nom. & Obj.	सासू	सासवा	स्त्री	स्त्रिया
Dative,	सासवेला	सासवांला	स्त्रियेला	स्त्रियांला
Vocative,	सासवे	सासवानों	स्त्रिये	स्त्रियानों

	भाऊ, A brother.		केळें, A plantain.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	भाऊ	भाऊ	केळें	केळीं
Dative,	भावाला	भावांला	केळ्याला	केळ्यांला
Vocative,	भावा	भावानों	केळ्या	केळ्यानों

	तारूं, A ship.		मोतीं, A jewel.	
Nom. & Obj.	तारूं	तारवें	मोतीं	मोत्यें or मोतीं
Dative,	तारवांला	तारवांला	मोत्याला	मोत्यांला
Vocative,	तारवा	तारवानों	मोत्या	मोत्यानों

Those who are acquainted with mathematical formulæ will not be displeased to see the following scheme of the declensions in an algebraical dress, and even those who have not studied this branch of mathematics will not find it difficult to comprehend the scheme after a little study. All may be assured that it will amply repay them for the time expended in fixing it in the memory.

Scheme of Murathee Declensions.

V = Terminating vowel of the nominative.

2V = Long of ditto.

$\frac{V}{2}$ = Semi-vowel most nearly allied to ditto, *i.e.*, य for आ, ई, and ए, and व for ऊ.

D = Vowel which takes place of the terminating vowel of the nominative singular in the dative.

[= means *equal to.*]

Declensions,	1	2	3	4	5	6	
Genders,	M.F.N.	M.F.N.	F.	F.	M.N.	M.N.	F.
D =	V	2V	ए	ई	आ	$\frac{V}{2}$आ	$\frac{V}{2}$ए

Changes in the Penultimate Vowel.

Not only is the final vowel of the nominative changed in the inflections, but the penultimate vowel also of certain nouns undergoes some modification. The nature of this will be understood by the following rules:—

1st. Several words of common occurrence, having a penultimate ई following a vowel, change the ई to य or इ in the inflections; thus वायलेला or वाइलेला is the dative of वाईल, a woman. The former of these forms prevails in the Kôkuṇ, the latter in the Dukhuṇ.

2nd. Several nouns which have the penultimate of the nominative in ऊ following a vowel change the ऊ to व or उ in the inflected cases, as पाऊल, a footstep, which takes in the genitive पावलाचा or पाउलाचा. The former of these changes is the common one, the latter is more rare, and only to be heard in the Dukhuṇ, or to be found in Prácrit books.

3rd. Many words whose penultimate is ई or ऊ following a consonant change the ई or ऊ to अ, or drop it altogether, although most of them, in writing at least, may, especially in the Dukhuṇ, retain the ई or ऊ in the shortened form of इ and उ, as उंदीर, a rat, which has in the dative उंदराला or उंद्राला, or more rarely उंदिराला.

List of Masculines in ऊ, and Neuters in ऊं, and of Nouns which change the Penultimate Vowel.

1st. The following nouns in ऊ are masculine, and belong either to the 1st or the 5th declension, that is to say, they take either ऊ or आ in the inflections; thus यात्रेकरू takes either यात्रेकरूला or यात्रेकराला.

All nouns ending in करू, as यात्रेकरू, a pilgrim, and वाटसरू, a traveller.

2nd. The following nouns in ऊं are neuter, and belong generally to the 5th declension, as पांखरूं, which takes पांखराला, but some of them also, especially in the Dukhuṇ, may optionally or preferably be put in the 1st declension, as जिवाणूं, an insect.

Diminutives formed by adding रू and डूं, as लेंकरू, a child, गायरू a cow (by way of endearment or contempt).

वासरू A calf.	शिंगरू A foal.	किरडूं A reptile, &c.
अगरू A par. eruption.	निंबूं A lime.	मेंढरू A sheep.
गुरू Horned cattle.	परसूं A yard.	रताळूं A sweet potato.
गोखरू A par. shrub.	पांखरू A bird.	रेडकूं A buffalo calf.
टिपंरू A drumstick.	पिलूं A cub, &c.	शेरडूं A goat.
तट्टूं A pony.	फाळेदूं A part of a plough.	सुकाणुं A helm.

3rd. The following masculine nouns in ऊ belong generally to the 6th declension, but sometimes, especially in the Dukhun, they are put in the 1st declension.

N.B.—When the word is monosyllabic, the first syllable of the word in the inflected case requires उ: thus पू takes पुवाला. This remark is also applicable to the neuters of this declension, which follow in the next list.

गहूं Wheat.	पू Pus.	लाडू A sweet cake.
गूं Fœces.	भाऊ A brother.	सांकू A kind of bridge.
नारू Guinea-worm.	माडू A par. weapon.	साडू A brother-in-law.

4th. The following nouns are neuter, and belong to the 6th declension generally, though sometimes put in the 1st:—

गळूं A boil. तारूं A ship. फांसूं A branch of a river.
वसूं An iron ring. जूं A yoke. पळूं The bowl of a ladle. वोळूं Sauce, &c.

5th. The following nouns, of which the first four are masculine, and the other five neuter, are used in the 1st, 5th, and 6th declensions; the use of the 6th, however, is peculiar to the Kôkun; the 5th is preferable to all the others:—

नातू A grandson.	शाळू Juwaree.	कुंकू A par. powder.
विंचू A scorpion.	असूं A tear.	कुसूं A town wall.
वेंळूं A bamboo.	अळूं A par. vegetable.	थरूं A haft, hilt, &c.

6th. All other masculines in ऊ and neuters in ऊं may be safely taken as belonging to the 1st declension. With regard to feminines see 1st declension.

7th. In the following words ई frequently becomes य in the inflections :—

अईन f. A par. tree.	पंचाईत f. A jury.
*आईस f. A mother.	बाईल A wife.
कवाईत f. Military manœuvres.	विछाईत f. A carpet.
काईल f. A large iron boiler.	वाईन n. A stone mortar.
कुइरी f. Cowitch plant.	वाईल mn. Part of a cooking stone.
कुईट n. Thatch.	सुईण f. A midwife.
गाईर m. A par. seed.	हिमाईत f. Patronage.

8th. In the following words ऊ generally becomes व in the inflections :—

अऊत n. An implement.	वाऊस n. Upper part of the shoulder.
ओंऊळ f. A par. tree.	वाऊळ f. Moist soil over a rock.
*कऊल m. An agreement.	*माउली f. A respectful appellation of elderly females.
*दऊत f. An ink-bottle.	
देऊळ n. A temple.	*माउशी f. A maternal aunt.
पाऊड mn. A par. exclamation.	राऊळ n. A palace.
पाऊल n. A footstep.	शिऊळ f. The pin confining the yoke.
पाऊस m. Rain.	
*फऊज f. An army.	शेंऊर f. A par. tree.
बाऊट f. Shade.	*सांउली f. A shadow.
बाऊल m. A par. wild animal.	साऊळ f. A palm-branch.

9th. Nouns in ई, which change the penultimate of the nominative to अ when about to be inflected.

Generally feminines in ईण formed from masculines.

आंवील f. A kind of gruel.	कणीक f. Flour.
उंदीर m. A rat.	कणीस n. An ear of corn.
उंडीण f. The pinnay tree.	कांटील f. A par. creeper.
उदीम m. Traffic.	कांतीण f. A spider.
उडीद m. A par. pulse.	कांवीट fn. A slip of bamboo.
ओढीळ f. An end of a petticoat.	कामीण f. Jaundice.
कथील nf. Tin.	काळीज n. The liver.
कमळीण f. The lotus.	कुपीन f. A kind of lungutee.

* All these words have a better orthography than the one here given to bring them under the rules.

कुसळ्ीण f. A witch.
कुलीक A colic.
कोथिंबीर f. The coriander plant.
कोशिंबीर f. A par. dish.
खारीक f. A dried date.
खोगीर n. A kind of saddle.
गांधील f. A gadfly.
गोचीड f. A nit.
जिलीब f. Retinue.
जोखीम nf. Risk, peril.
तखोड, see कथोल.
ताजीम f. Treating with ceremony.
तारीख f. Date (of a paper).
तालीम f. Instruction.
तिडीक f. Pain, griping.
तिरीप f. A sun-blink.
तिवीर m. A par. tree.
तेरीख f. see तारीख.
तेरीज f. One of several sum totals.
फिकीर f. Care, concern.
बटीक f. A female slave.
बारीक adj. Fine.
बोरीप m. Feast, &c.
भरीत n. A par. sauce.
भावीण f. A par. devotee.
भोरीप n. see बोरीप.
राजीक n. Hostile ravages.
रेजीम n. A ream.
रेशीम m. Silk.
लेजीम fn. A chain bow.
शेतीक f. Field operations.
सुगरीण f. An expert housewife.

N. B.—Some adjectives follow this rule, as those in the above list and some others.

10th. Words in ऊ, which change the penultimate vowel into अ before being inflected :—

अंगूळ n. A finger's breadth.
अंकूर m. A sprout.
आंबसूल n. Dried mangosteen.
आंसूड m. A ploughman's whip.
इटकूर n. A brickbat.
इसूप m. A kind of ringworm.
चाहूर mn. A measure.
काहूर n. Darkness.
काडूक n. A little bit.
कापूर m. Camphor.
कापूस m. Cotton.
कुडूक n. A kind of ear-ring.
कुलूप A padlock.
कुसकूर m. Crumbled state.
कुसरूड m. A caterpillar.
कूसुर f. Wild jasmine.
खजूर m. A lump of dates.
खरूज f. Itch.
खांडूक n. A boil.
गांडूळ mn. A kind of slug.
घांगूड m. A seed-capsule.
घारूड n. A flock of kites.
घुंगरूट n. A mosquito.
चाबूक m. A whip.
चिमूट f. A pinch.
चिमूड f. A pinch.
चुणूक f. A sample, a taste.
चेटूक n. Sorcery.

जांबूळ f. A par. tree.
जुगुत f. A scheme.
जुगुल f. Agreement, accordance.
जुलुम m. Tyranny.
झुडुप n. A shrub.
झुलुप n. A ringlet.
झुळूक f. A puff of wind.
टेंगुळ n. A bump.
ठाकूर m. A par. kind of people.
ढेंकूण m. A bug.
ढेंकूळ n. A clod.
तांटूक n. A fine stem.
तांदूळ n. Cleaned rice.
तावूद m. A bier.
तिरूक m. A par. term in a game.
निर्गुड f. A par. shrub.
निंवूर m. Green ears of bajuree.
परूस n. A yard.
पुरूख m. A par. god.
पुरूळ m. A par. eruption.
पेटूळ n. A little box.
पेडूक n. A small sheaf.
बंदूक f. A musket.
बागूल m. A goblin.
बाटूक n. Green stalks of juwaree.
*बापूस m. A father.
बांबूट f. A mango quickly ripened.
बाभूळ f. Gum-arabic tree.
बुडुख n. Stock of a tree.
बुरूज m. A bastion.
बुरूड m. A basket-maker.
बुरूम m. Clay stones.
बेडूक m. A frog.
बेंदूर m. Bullock's-day.
बोटूक m. A kind of pod.
बोंडूक n. A small knot.
भिकूण m. A bug.
भोरूप n. Feats.
माजूम f. A par. drug.
मांदूस f. A large coffer.
माणूस n. A human being.
मासूक n. A fly.
मुंगूस m. A mungoose.
मुरूम m. see बुरूम.
मुलूख m. A kingdom.
मेकूड m. Dried mucus.
युगुत f. A scheme.
रेडूक n. A buffalo calf.
लसूण mf. Garlick.
लांकूड n. Wood.
लालूच f. Avarice.
लिंबूण m. A nimb tree.
लिंबूर m. A nimb tree.
लेंडूक n. A lump.
वाघूळ n. A bat.
वारूळ n. An ant-hill.
वाळूक n. A wen.
विभूत f. Devotee ashes.
शेंदूर m. Red lead.
शेपूट n. A tail.
शेंबूड m. Dried mucus.
संदूक f. A chest.
साबूण m. Soap.
हडूक n. A small bone.
हुकूम m. An order.

* All these words have a better orthography than the one here given to bring them under the rules.

GENDER OF NOUNS.

There are two things which seem in all languages to have more or less prevailed in fixing the gender of nouns: first, signification, and secondly, termination. Names and appellations of males, and of visible objects and affections of the mind supposed to have something in them rude, powerful, or commanding, were made masculine; names and appellations of females, and of objects and passions supposed to have but little activity, or peculiar tenderness, were made feminine; while the names of things regarded as totally inert, the passive subjects of foreign agency, and mere acts, were considered as properly neuter. It is obvious, however, that in making these distinctions among objects not naturally possessed of any difference of sex, much must have depended on the imagination; and accordingly, while in most Western languages the moon is regarded as feminine, it is considered as masculine in the Sunskrit, and languages derived from it. The sea in Arabic is feminine, but masculine again in Sunskrit and its kindred dialects. The Murathee, not being a simple language, but borrowing from the Sunskrit, Hindoostanee, Persian, and Arabic, and in many instances retaining the gender the words had in the original languages, cannot be expected to have many rules for fixing the gender from the signification.

Gender is often greatly influenced by termination, and the very same word, by changing the terminating vowel only, often assumes a different gender. It would seem that when the names of males in common use, in any particular language, happened to terminate in a particular letter, such a termination came to be looked on

as a masculine termination, and the names of inanimate objects ending in the same way came to be regarded as masculine, and so of the other genders. Having made these preliminary observations, we now proceed to lay down a few rules for the determination of the gender of nouns in Mura*th*ee, as far as is practicable by rules to make such determination. These consist of three classes: 1st, rules derived from the signification; 2nd, from the signification and termination combined; and 3rd, from the termination alone.

Rules for determining the Gender of Nouns from the Signification.

I. *The following classes of nouns are masculine:—*

1st. Names and appellations of males, as हरि the god Vishnoo, हत्ती a male elephant, दाता a giver, लोहार a blacksmith, साक्षी a witness.

To this rule there are some apparent exceptions, as माणूस a man, which is either masculine or neuter, but when it is neuter there is properly no reference to sex, and माणूस may be translated person; माणसें, the plural, is always used in the neuter. In like manner, पोर may be masculine, feminine, or neuter. If the sex be adverted to, it will be properly translated by boy or girl, as the case may be; if not, the word will be in the neuter gender, and be translated child. Also राधा and थेरोण, names for a male dancer in female attire, are feminine, because the male has assumed the guise of a female.

2nd. Names of mountains and seas, as पर्वत, अद्रि, and गिरि, a mountain, हिमालय the Himaluya mountains, समुद्र, अब्धि, and दर्या, the sea.

3rd. Names of days of the week, of months, of years, (of which there is a cycle of sixty,) of astrological Kurunṣ, and of time in general, as मंगलवार Tuesday,

नंदन the 26th year of the cycle, चैत्र the first month, commencing in the latter part of March or former part of April,* काळ, समय, and वेळ, time in general; but वेळ, when it denotes a particular time, is feminine.

4th. Names of the planets, as शनि Saturn, चंद्र the moon; but पृथ्वी the earth, not being reckoned a planet by the Hindoos, is feminine.

5th. Names of winds, vital airs, life, spirit, &c., as वारा, वायु, वात, wind, प्राण the pectoral vital air, जीव life, आत्मा spirit; but हवा (Arabic) air is feminine.

6th. Names of rain and clouds, as पाऊस and पर्जन्य rain, मेघ a cloud; but बरसात (Hind.) rain is feminine, and अभ्र, ढग, and ढक, a cloud, are generally neuter.

7th. Affections of the mind, as हेवा envy, रौद्र rage, लोभ covetousness; except Sunskrit nouns in आ, which are feminine, as दया mercy, कृपा favour, करुणा pity, माया and ममता affection, इच्छा desire, ईर्षा envy, क्षमा forbearance, शंका diffidence, वासना disposition, वांच्छा a wish, except also the feminine Arabic word अदावत hatred.

8th. Names of large and clumsy objects as opposed to small or neat objects of the same class, which are feminine or neuter, as गाडा m. a large cart, opposed to गाडी f. a small cart or carriage, both of which words are in common use; and पागोटा m. a whacking turban, op-

* The Hindoo months are twelve in number, and are strictly lunar; whenever, then, the moon at the conclusion of a month is in the same sign that she was in at its commencement a month is intercalated. The intercalated month receives the name of the one which follows it, and the intercalation is required once in about three years. Again, a month is omitted when the moon having changed just before entering a sign does not change again till after having gone out of it. Thus some years have two months of the same name, and one wholly omitted, keeping still to the number of twelve months, and there are even two अधिक महिने and one क्षय महिना in the same year, *i. e.* two added and one omitted, making the year in this case, as in that when none are omitted and one added, consist of thirteen months.

posed to पागोटें n. a turban; but such formations are in general only allowable when used to set off some slender witticism.

9th. Sometimes a masculine will be used for a class of animals, as कोल्हा the jackal species, or a jackal generally, without considering whether it is male or female.

II. *The following classes of nouns are feminine:—*

1st. Names and appellations of females, as कृष्णा Krishṇa, the wife of the Panduvas, बहीण a sister, सोनारीण a goldsmith's wife. To this rule the following two words seem exceptions: कलत्र n. a wife, लांडोर n. a pea-hen, as also कुटुंब n. a family when used in the sense of a wife.

2nd. Names of rivers, as गंगा the Ganges, गोदा the Godawuree, निरा the Nira, except the following seven, called Nudus, viz. ब्रह्मपुत्र, सुवर्णभद्र, शिवभद्र, शोणभद्र, तुंगभद्र, बंधभद्र, वर्णू; some Oopunudus, as पारीभद्र, भिवा, उध्व, &c., and सिंधु the river Indus, which are masculine.

3rd. Names of lunar days, as तिथि a lunar day, प्रतिपदा the first lunar day, द्वितीया or बीज the second lunar day, चौदस the fourteenth lunar day.

4th. Names of the points of the compass, as पूर्व the East, उत्तर the North, वायवो the North-West.

5th. Names of the 27 Nukshutrus, Ushvinee, &c.

6th. In opposition to the 8th head of masculines, some nouns which are masculine take the feminine gender to express a very large individual of the species, as from धोंडा m. a stone is formed धोंड f. a large stone; from डोणा m. a small drinking-vessel made of leaves comes डोण f. a water-trough, and from दोरा m. a thread comes दोरी f. a rope; and from this again, according to the 8th head of masculines, we have दोर m. a cable.

7th. Sometimes a feminine noun is used as a specific noun; thus चिमणी means the sparrow tribe, as well as a hen-sparrow.

III. *The following classes of nouns are neuter :—*

1st. All names of metals, as सोनें gold, रूपें silver, except पितळ brass, which is neuter in the Dukhuṇ, but in the Kôkuṇ frequently feminine.

2nd. General names of animals where the distinction of sex, although of easy ascertainment, is not adverted to, as बालक n. a child, but बालक m. means a boy; कोकरूं n. a lamb, but कोकरा m. means a he-lamb, and कोकरी f. a she-lamb. The word देवता, a divinity, is an exception to this rule, for it is feminine, though दैवत be neuter.

3rd. Names of the sky, as आकाश and अभाळ the sky.

4th. Names of water, as पाणी, उदक, जल, अंबु, water.

N.B.—In many compounds पाणी becomes वणी, as अकळवणी untimely rain. All of these compounds are neuter.

5th. Names of milk and its products, as दूध milk, दहीं and दधि sour curds, तूप and घी clarified butter, लोणी butter, except nouns ending in आ, which are masculine, as चक्का cheese, मठा a kind of sour curds; but सहा or साय cream, is feminine.

6th. Names of oils, as तेल oil, एरंडेल castor oil, खोब्रेल cocoanut oil.

7th. Singular nouns which include two or three individuals, as युग्म and द्वय a pair, त्रय a trio, दंपत्य a married couple, also दंपती a man and his wife, which in Sunskrit is dual and reckoned masculine, but in Murathee singular and neuter; compound words, however, such as मायबाप parents, स्त्रीपुरूष husband and wife, in this form are masculine; when neuter they assume the proper neuter

forms, मायवापें, स्त्रीपुरुषें. The first of these examples, however, is generally found in the former, and the second in the latter form.

Rules for determining the Gender from the Signification and Termination combined.

1st. Names of trees ending in a consonant are in general either masculine or feminine, as कंवठ f. the wood-apple tree, फणस m. the jack-fruit tree.

The feminine names of common trees will be found in the list of feminine nouns afterwards to be given, and the exceptions to this rule of names of trees which are neuter are both few in number, and are the names of shrubs or plants of which scarcely anything further is known than the bare name.

2nd. Imitative nouns ending in आट, आड, and आण are masculine, and denote excess of action, as चळचळाट excessive restlessness, खडाड a loud crashing, ठणाण a loud ringing.

3rd. Imitative nouns consisting of two divisions of syllables, the one rhyming with the other, are feminine, and of the 4th declension, as कटकट contention, दवदव turmoil, चळचळ restlessness.

To this rule the following words are exceptions:— कावकाव f. or n. the cawing of crows, कलकल mf. a loud jangling, कुटकूट n. a rumbling noise, खतखत and खुतखूत m. the sound of the bubbling up of water; धगधग meaning a glow of heat is feminine, but meaning palpitation is neuter, and synonymous with धडधड, which is also neuter.

4th. Names of fruits ending in a consonant are almost always neuter. Barks and flowers also used as articles of diet or luxury come under this rule, as कवठ n. the wood-apple, तज n. cassia bark, केतक n. the flower of the Pandanus odoratissimus.

The names of the trees of which these are the products are all feminine, but to the above rule the following useful words are exceptions :—

अकरोड mn. A walunt.	खिसमीस f. A small kind of raisin.
अंजीर m. A fig.	
अननास mn. A pine-apple.	गुलाब m. A rose.
अनार mn. A pomegranate.	चिंच f. A tamarind.
आम्र m. (com. आंबा) A mango.	जांब m. A rose-apple.
इसपगोल m. Spogel seed.	नारळ m. A cocoanut.
खजूर m. A date.	नीळ f. Indigo.
खसखस f. Poppy seed.	फणस m. Jack-fruit.
खारीक f. An unripe dried date.	बदाम mn. An almond.

5th. Abstract nouns ending in पण, त्व, and य, or formed by lengthening the first syllable, in the way called by Sunskrit grammarians Vriddhi, are neuter, as सुंदरपण beauty, क्रूरत्व fierceness, सत्य truth, स्त्येय theft; कौमार youth, from कुमार a youth; वैभव grandeur, from विभु the all-pervading Lord; माध्यस्थ mediation, from मध्य and स्थ, but when this word is the name of an agent, and means a mediator, it is masculine. Abstract nouns ending in ता are always feminine, and those in पणा masculine.

6th. The following classes of nouns ending in क are neuter:—1st, words expressing an aggregate of several individuals, as अष्टक an aggregate of eight, पतक a body of horse; 2nd, nouns expressive of a particular state, as अनायक the state of being without a chief; 3rd, sciences, as वैद्यक the science of medicine, त्रैराशिक the rule of three; 4th, ceremonies and habitual acts, as मरतिक funeral ceremonies, माध्यान्हिक the mid-day meal.

N. B.—The above rules derived from the signification, and the signification and termination combined, are always to be presupposed when studying the rules that follow, taken from the termination alone, and the words that come under the above heads are always to be considered excepted, though not specifically mentioned.

Rules to determine the Gender from the Termination alone.

I. Of nouns ending in आ.

1st. Pure Mura*th*ee nouns ending in आ, and nouns corrupted from Su*n*skr*i*t nouns not ending in आ, are almost always masculine, as पैका m. money, अंगठा m. a thumb.

2nd. Hindostanee nouns in आ introduced into the language are generally masculine, as आरसा m. a looking-glass, खिसा m. a packet.

3rd. Su*n*skr*i*t nouns in आ introduced, or but slightly corrupted, are feminine.

As the student may not at first be able easily to determine what nouns are derived from the Su*n*skr*i*t, in addition to the examples given above under the head of affections of the mind, the following useful words are subjoined, with their common Mura*th*ee corruptions inclosed in brackets :—

सत्यता Truth (also all abstract nouns in ता).
अनुक्रमणिका An index.
अपेक्षा Expectation.
अमावास्या Day of the new moon.
अवस्था A state or condition.
आज्ञा An order.
कथा A tale.
क्रिया An act.
घटिका Twenty-four minutes.
चर्चा Recitation.
छाया A shade.
जटा (जट) A lock of matted hair.
जिव्हा (जीभ) The tongue.
टीका Annotations.
तृषा (तहान) Thirst.
त्वचा Skin.
त्वरा Quickness.
दशा State; condition.
दक्षिणा A present to Brahmuns.
दिशा (दीश) A region.
दीक्षा Conduct.
नासिका A nose.
निद्रा (नीज) Sleep.
निंदा Reproach.
निशा Night.
निष्ठा Fixed attention.
परिचर्या Service.
परीक्षा (पारख) Trial.
पूजा (पुजा) Worship.
पौर्णिमा Day of the full moon.

प्रजा The subject of a king.
प्रतिष्ठा Celebrity.
प्रतीक्षा A waiting for.
प्रदक्षिणा Circumambulation.
प्रशंसा Commendation.
प्रेरणा A motive.
भाषा (भाक) Language.
मज्जा Marrow.
मर्यादा A limit; propriety.
मक्षिका (माशी) A fly.
मा and माता A mother.
मात्रा Time of a short vowel.
माला (माळ) A row; a garland.
मृत्तिका (माती) Earth.
मुद्रा A coin.
मेळा A large assembly.
यात्रा (जत्रा) A pilgrimage.
योजना An arranging.
रेखा (रेघ) A line.
लज्जा (लाज) Shame.
लीला Sport.
वाचा Speech.
वार्ता News.
वासना Desire.
विद्या Science.
विज्ञापना Intreaty.
वेदना Agony.
व्यथा Pain.
व्यवस्था Orderly disposition.
व्याख्या Exposition.
शाखा A branch.
शाला (साळ) A hall.
शिखा A crest.
शिला (शीळ) A rock.
शिक्षा Instruction.
शोभा Embellishment.
संख्या Number.
सत्ता Being; authority.
संध्या (सांज) Evening; repetition of sacred verses.
सभा An assembly.
संभावना A supposition.
समीपता Presence; second state of bliss.
सरूपता Likeness; third state of bliss.
सलोकता Same residence; first ditto.
सायुज्यता Absorption; fourth ditto.
संज्ञा An appellation.
सीमा (शीम) A boundary.
सूचना A suggestion.
सेना An army.
सेवा Service.
स्थापना Consecration.
हत्या Murder.
हिंसा Murder.
होरा An hour.
क्षुधा Hunger.

To the above rules there are the following exceptions:—

1st. The following Mura*th*ee words, though not corrupted from Sunskrit nouns in आ, are feminine:—

अप्रशिखा Enigmatical language.
अवखा (अवस्था?) Indisposition.
उमखा Incipient desire.
कोकिला Indian cuckoo.

खंडणा Breaking.
इया Giving the slip.
सहा Cream.
धजा and ध्वजा A standard.
नामना Frame.
*पांथा A line; a row.
† फणा A snake's hood.
भंडमा Public disgrace.
येजा Vexatious going and coming.
सुटका Liberation.

2nd. The following useful Hindostanee words in आ, of pretty frequent occurrence in Mura*th*ee, are feminine:—

अफवा Fame.
इजा Vexation.
कुचाA hacking in pieces.
खत्ता Apprehension of evil.
खातरजमा Assurance.
छटा A peculiar style.
जमा A collected sum.
ठट्टा and थट्टा Jesting.
तऱ्हा A kind or sort.
दुनियां The world.
दवा Medicine.
निगा Careful treatment.
निशा Assurance.
परवा Care; concern.
पागा A body of horse; a stable.
फत्या Victory.
मजा Flavour; taste.
मत्ता Property; wealth.
मनुका Raisins.
मुवा and मुभा Full permission.
मैना The Indian jay.
रजा Leave.
रहा A way or manner.
विला Season; juncture.
सजा Punishment.
सरवरा Rivalling.
सरभरा Equipping.
सुंता Circumcision.
सुवत्ता State of peace and plenty.
हवा Air; climate.

3rd. The following Hindostanee and Mura*th*ee words are both masculine and feminine:—

अजमोदा A sort of parsley.
‡ जागा A place.
जिम्मा Charge, trust.
दरा A cavity.
चकवा Chatter.
बोलवा Rumour.
§ वाशा Ailment.
मका Indian corn.
सल्ला Peace.

* This word when it means "a way or manner" is masculine.
† When this word means "a branch of the root of a tree" it is masculine.
‡ This word in the nominative is generally feminine, and in the other cases masculine.
§ This word meaning "a sudden impression of terror" is only masculine.

4th. Besides names of gods, men, &c. there are several common Sunskrit nouns in मन, &c. whose nominative terminates in आ, which are masculine, of more or less frequent use in Murathee. The following are the principal:—

अणिमा Infinitecompressibility.	प्रेमा Affection; love.
अरुणिमा Redness.	प्लीहा The spleen.
आत्मा Spirit.	मधुरिमा Sweetness.
ऊष्मा Heat.	महिमा Magnitude.
कालिमा Blackness.	मूर्द्धा The brain.
चन्द्रमा The moon.	यक्ष्मा Pulmonary consumption.
गरिमा Gravity.	रक्तिमा Redness.
नीलिमा Blueness.	लघिमा Lightness.
पिता A father.	श्लेष्मा Phlegm.

N.B.—तारा, a star, is masculine and feminine.

II. Nouns in इ and ई, except names of men, mountains, seas, &c. are feminine, as गति progression, नदी a river, आई a mother.

Exceptions.

1st. The following nouns in इ and ई are both masculine and feminine. Those of them which are borrowed from the Sunskrit, as most of them are, are originally masculine, but made feminine by the unlearned, to bring them under the general rule. In the following list some of the common Murathee corruptions are inserted; these are all feminine:—

अवधि A limit.	मुष्टि (मूठ) The fist.
अंजलि A gowpen (Scottice).	राशि (रास) A heap.
आधि Anxiety.	व्रीहि Rice.
उपाधि An influencing.	व्याधि Disease.
कुक्षि (कूस) The side.	संधि (सांध) Junction.
ध्वनि (वाणी) A voice.	समाधि Fixed devotion.
नाभि The navel; a nave.	सवागी Borax.

2nd. The following Sunskrit nouns, occasionally used in Murathee, are masculine :—

अलि A large black bee.
अग्नि (आग) Fire.
अहि A serpent.
आदि Origin.
* आधि A pledge.
कपि A monkey.
कलि The iron age.
कृमि Worms.
ग्रंथि (गांठ) A knot.
निधि (निध) A treasure.
परिधि A circumference.
पक्षी A bird.
पाणि The palm of a hand.
बलि An offering.
मणि A jewel.
मरीचि A ray of light.
रश्मि A ray of light.
विधि A rule; an institute.
वैषृति A kind of colic.
शकुनि An omen; a bird.
शालि Rice.

3rd. The following Sunskrit nouns in इ, occasionally used in Murathee, are neuter :—

अस्थि A bone. हवि An offering. अक्षि An eye.

The word पाणी, water, is neuter, but it is provided for above, and besides it seems more properly written पाणीं, and so will come under the next rule. की, the cry of a par. bird, is also neuter.

III. Nouns terminating in एं, ऊं, and ईं are neuter, as अंडें an egg, बकरूं a kid, मोतीं a pearl, पोवळीं coral.

As far as the terminations एं and ईं are concerned, there are no exceptions to this rule, but गहूं, m. wheat, is always, and ऊ, f. a louse, is frequently, written with the *anooswar*.

IV. Nouns in ए and ऐ are feminine, as सवे a habit, but this word is preferably written सवय or सवई; सै a signature, preferably written सई or सही.

V. A majority of nouns in उ and ऊ are masculine, as अगरू aloe-wood, चाकू a penknife.

* This word has a better orthography than the one here given to bring it under the rule.

Exceptions.

1st. The following, besides names of females and the nouns given at page 23, are feminine :—

अफू Opium.
अब्रू Character.
काकू The figure irony.
कानू A rule.
कुरकू A kind of basket.
कौलू Disease of the spleen.
गुडाखू A preparation of tobacco.
गेरू Red ochre.
चुंचू A beak.
चमू An army.
छिथू Hooting.
जंबू The rose-apple tree.
जादू Magic.
तक्कू Preserved mangoes.
तनु The body.
तमाखू fm. Tobacco.
तवाजू Attention.
थुथू Disgrace.
दुरू Durbh grass.
धातु Semen virile.
पट्टू A kind of woollen cloth.
पाऊ The heart-stalk of fruits.
पाचू An emerald.
पांतु Money given to Brahmuns.
भू Earth.
भ्रू An eyebrow.
मशरू A kind of gaudy cloth.
माऊ A scar.
रजु A cord; a rope.
वस्तू A thing.
शेलू A par. tree.
शहालू Fine dzondula.
शाडू Pipeclay.
शेंपू A kind of anise.
शेंळू mf. Whistling.
*श्मश्रू Shaving.
साळू A porcupine.
हनु The chin.

2nd. The following nouns in उ and ऊ are neuter :—

आयु A life-time.
अश्रु mn. A tear.
ऋतू A star.
चक्षु An eye.
जानु A knee.
तालु The palate.
धनु Suns. m. A bow.
नानु fn. and नचनु Demurring.
मधु Honey of flowers.
*रू The face of a playing-card.
वपु The body.
वसु Wealth.
वस्तु A thing.
वास्तु nf. A habitation.
विषु First point in Aries.
*श्मश्रु Hair of the face.

N.B.—Some words, as निंबू a lime, जिवाणूं a reptile, are sometimes

* These words have a better orthography than the one here given to bring them under the rules.

written without the *anooswar*, but all Mura*th*ee neuter words which end in the long ऊ are better written with it.

VI. Nouns in ओ are usually feminine, as बायको a woman.

The following, however, besides appellations of males, are masculine :—

डाहो Sensation of burning.	मोहो mn. Bees' nest.
याहो A whining or moaning.	लाहो Covetousness.

VII. The terminations ईण, णूक, णोव, are feminine, as कांतीण a spider, गांधीण a gadfly, अठवणूक remembrance, जाचणूक teazing, जाणीव the perceptive faculty; and reduplicated dissyllabic words, as गडबड confusion, and कटकट contention. To this rule कुसरीण, m. a caterpillar, is an exception, and a few other rare words; but कुसरीण is better written कुसरोड.

VIII. Persian and Arabic words ending in त or द introduced into the Mura*th*ee are nearly all feminine, as अदालत a court of justice, ताकीद an injunction.

To this rule the following words are exceptions :—

खत n. A note of hand.	बागाईत n. Garden land.
खस्त n. Rubbish.	फेरिस्त n. A catalogue.
* गस्त n. Division of a house (and in comp.) a year.	रफ्त m. Practice.
	वख्त mn. Time.
तक्त and तख्त n. A throne.	शर्बत n. Sherbet.
तस्त n. An ewer.	सालगुदस्त n. The past year.
दस्त mn. A hand.	* ईद mf. A par. Hindoo festival.
बंदोबस्त m. A settlement; an agreement.	कागद m. Paper.
बरात m. A par. suit at cards.	बयाद mf. Detail.
जिराईत n. Corn land.	हौद m. A water-cistern.

IX. Nouns ending in त, with *anooswar* preceding, are masculine, as अंत an end, दांत a tooth, वृत्तांत an account of any transaction, वेदांत a theological system professedly founded on the Vedas, which teaches that matter is an illusion, and nothing exists but spirit.

Besides some feminine nouns, to be afterwards given, the following words are exceptions to this rule :—

गळंत n. The mark for an omitted word.
जांत n. A breaking-in post.
पींत mn. An issue.
मासांत nm. The end of the month.
राजक्रांत nf. Royal oppression.
वृंत n. The foot-stalk of a flower.

X. Nouns ending in र, व, and य, which have a consonant joined to the final letter, without the intervention of a vowel, are neuter, as शस्त्र a weapon, द्वंद्व combination, द्रव्य wealth.

Besides names of males, months, &c. formerly fixed, the following words are exceptions to this rule :—

गृध्र m. A vulture.
धूम्र m. Smoke.
नक्र m. A kind of crocodile.
नेत्र mn. The eye.
पुंड्र m. A sectarial mark.
मन्त्र m. An incantation.
मूत्रकृच्छ्र m. Strangury.
रात्र mfn. (in comp.) Night.
लोध्र m. A bark used in dyeing.
व्याघ्र m. A tiger.

Other words, such as राष्ट्र a kingdom, which may occasionally be found used in the masculine gender, are preferably neuter, and are therefore here omitted.

XI. Simple nouns changed from Sunskrit feminine nouns in आ, as दक्षिण f. the south wind, from दक्षिणा; भाज f. a wife, from भार्या; and nouns in इ and ई, whether masculine or feminine, or abbreviated from other Mura*th*ee words in ई by dropping the final letter, so as to make the word end in a consonant, are feminine, as आग f. fire, from अग्नि m.; संध junction, from संधि mf.; जात a species, from जाति f.; रीत a custom or manner, from रीति f.; थंड coldness, for थंडी.

XII. Compound nouns generally have the same gender as that of the last member of the compound, as अंगवस्त्र n. a par. upper garment, of the same gender as वस्त्र n. a garment.

To this rule there are several exceptions. अहोरात्र is masculine and neuter, though रात्र be feminine, and several other compounds of which रात्र is the last member are feminine or neuter: क्रांत, derived from क्रांति progression, should always be feminine; but राजक्रांत is feminine or neuter. Some of the compounds of गत, contracted from गति, are also irregular. Many exceptions also to this rule will be found in names of men, mountains, &c.; as हिमालय, which is masculine, though आलय be neuter: but the student is to recollect that the rules taken from the signification are here always presupposed.

In some instances it will be difficult to see the composition of the word, as in the compounds of which घाण, an unsavoury smell, is the last member; thus करपट, singed rice, &c., and घाण, become करपटाण, the smell of singed food: compounds also having आवलि, a row, as the last member, obscure often the आवलि; as वंशावळ f. a genealogical table, घोडवळ f. a row of picketed horses, चक्रावळ f. compound interest. In all such cases the signification will be the best guide to the learner.

Such are all the rules of any importance which the author has been able to discover for fixing definitely the gender of nouns. In addition all he can do is to say that nouns in क, ख, ग, घ, च, छ, ज, झ, ठ, ड, थ, द, ध, प, फ, ब, भ, म, य, र, व, श, ष, स, ह, ळ, क्ष, are generally masculine, and nouns in ट, ड, ण, त, न, ल, generally neuter. This general statement, however, is to be limited by all the preceding rules which apply to words ending in consonants, and has, besides, many exceptions.

The following are all the Feminine nouns ending in a consonant, with their declensions marked. For Masculine and Neuter nouns the student must consult the Dictionary.

The following Nouns in क *are Feminine:—*

ऋ ऋक् 3. The Rig Veda.

च कचक 3. 4. A smart contest.
दचक + 4. Starting; a shock.
वचक + 3. A kneafful (Scott.)
वेचक mf. + 3. A bifurcation.
लचक 3. 4. A sprain.

ज गजक 3. Exuberance.
रंजक + 3. Priming powder.

ट टक A fixed look.
अटक + 3. Obstruction.
चटक + 3. A taste for.
झटक 3. A whisk.
ठ बैठक 3. 4. A seat.
ड अडक + 3. A surname.
थडक 3. A knocking; a blow.
धडक + 3. Concussion.
सडक A turnpike road.
ण *ठणक 3. Throbbing.
शिणक 3. A shooting pain.
ध धक Flame; blaze.
न सानक fn. 3. A plate.
ब अबक + 3. A term in golf.
चबक + 3. See बचक. [fore-legs.
डुबक A way of tying a buffalo's
तिबक + *3. A term in golf.
लबक + 3. An ill habit.
म कुमक + 3. Aid; assistance.
चकमक A tinder-box.
चमक 3. 4. Glitter.
टकमक + 4. A peak.
टमक 3. 4. A jingling.
धमक + 3. Spirit; pluck.
र करक + Rheumatic pains.
बैरक + 3. 4. A flag; an ensign.
ल ढोलक A small sort of drum.
तबलक The envelope of a letter.
शिलक 3. 4. The balance of an account.
सलक + 3. A sharp pain.
स बसक + 3. A bottom; a pedestal.
मसक 3. A skin in which a man carries water.
ळ *कळक A cluster of bamboos.
कुळक 3. 4. Colic.
झळक + 3. Lustre.
शिळक 3. A small split of bamboo.
खा खाक 3. The armpit.
झा झांक Stupor.
टा टाक Foolish vain display.
डा *डाक 3. Post runners, horses, &c.
चपडाक 3. 4. A slap.
ता पताक 3. A small flag.
था थाक Unweariedness.
फा फांक 3. 4. A slice.
वा *बाक A kind of dagger.
बेबाक Completeness.
वा बांक A par. ornament.
शा शाक 3. A pot-herb.
सा साक Mercantile credit.
हा हाक 3. Hailing.
कि किंक 3. A shriek.
पि पिंक 3. Water squirted from the mouth.
शि शिंक 3. A sneeze.
जी इरजीक + 3. Aiding.
टी टीक 3. A par. ornament.
ठी आठीक 3. 4. A par. tree.
डी उघडीक + 3. Publicity.
कोरडीक + 3. *A rope for carrying grass.*
तिडीक + 3. *A shooting pain.*
णी कणीक + 3. *Wheaten flour.*
ती शेतीक + 3. *Agricultural operations.*

*All these words have a better orthography than the one here given to bring them under the rules.

री खारीक 3. An unripe dried date.
सोयरीक + 3. Relationship.
ली आपलीक + 3. Ownership.
तालीक 3. A copy.
ल्ली अगळीक + 3. Trespassing.
फु फुंक mf. 3. A puff.
चू चूक + 3. A tack. 3. 4. A mistake.
टू टूक + 4. Knack, tact, &c.
तू वस्तूक A toy.
दू बंदूक + 3. A musket.
संदूक 3. 4. A large box.
धू पावधूक The hair of a milch animal.
भू भूक 3. Hunger.
लू भालूक A bear.
हू हूक 3. 4. Lumbago, &c.
ळू झुळूक 3. A puff of wind.
पेजळूक See पावधूक.
टे टेंक Steadiness.
ने नेक Probity.
ओ ओक + 3. Vomiting.
खो खोंक 3. 4. A wound.
खोक 3. 4. A cough.
टो *टोक 3. A bird's beak.
नो नोक 3. 4. The moral of a tale.

The following Nouns in ख *are Feminine :—*

ळ ओळख Acquaintance.
का कांख 3. The armpit.
ला लांख 3. Unitedness.
री तारीख + 3. Date of a letter.
रू नांदरूख A par. tree.
मे मेख 3. A peg.

The following Nouns in ग *are Feminine :—*

च पचंग 3. 4. A par. way of binding a shawl.
त चितंग A gold or silver collar.
उ उग A stride.
बोंडग A par. tree.
बावडंग A par. shrub.
ण कणंग + 4. A large grain-holder.
रणंग A par. eruption.
भ भंग 3. Hemp.
र रग 3. 4. Spirit; pluck.
फिरंग + 3. A sword.
भारंग A par. plant.
सुरंग A par. tree.
ल लग 3. 4. Connexion.
अलंग 3. 4. A long shed.
व वग + 4. Patronage.
लवंग 3. The clove tree.
घा घांग + 3. Remembrance.
टा टांग 3. A leg.
डा *डाग + 3. An ascent.
डांग + 3. A plantain leaf.
ढा ढांग 3. A stride.
पा *पाग 3. Harbour fees.
बा ‡ बाग 3. A garden.
भा भांग 3. An intoxicating drug.
रा रांग 3. A row.

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*All these words have a better orthography than the one here given to bring them under the rules.

‡ May also be Masculine in the nominative, but not in the oblique cases.

वा वाग 3. 4. Acting with one.
सा सांग + 3. An iron spear.
रि नारिंग The orange tree.
शी शींग + 3. The heap of grain above the mouth of the measure.
चु चुंग A company.
ळु महाळुंग The citron tree.
फू फूग Swollenness.
डे डेंग A large metal pot.
भे भेग 3. 4. A crack.
मे मेंग 3. 4. A snake's slough.
वे वेंग + 3. Embrace.
शेशेंग 3. A pod.
लो लोंग A pendulous head of grain.

The following Nouns in घ are Feminine :—

जा जांघ 3. The leg.
री रीघ 3. Entrance.

N.B.—Other Feminine nouns in घ either fall under the rules, or are better written with ग, and will therefore be found in the ग list.

The following Nouns in च are Feminine :—

क कच A strait.
ख *खच Crowdedness.
ल किलच 3. A piece of lath.
डेलच 3. A vestibule.
लालच, लालूच Avarice.
आ आंच 3. 4. The glow of fire.
का काच 3. Glass; teazing.
कांच 3. Glass.
खा खांच + 3. A pit.
टा टांच 3. The heel.
पा पाच fm. 3. An emerald.
ला लांच mf. 3. 4. A bribe.
चि चिंच 3. The tamarind tree.
टि टिंच + 3. A short span.
वि विंच + 3. A crack.
ठे ठेंच + 3. A stumbling-block.
को कोंच 3. 4. A puncture.
खो खोंच 3. 4. A dint; a stab.
चों चोंच 3. 4. A beak.
टो टोंच + 4. A beak; a bill.
पो पोंच + 3. A receipt.
मो मोच A par. escul. vegetable.

The following Nouns in ज are Feminine :—

ओ ओज 3. Clearness.
क वरेकज Match-making.
ग गंज 3. 4. A bundle.
ण वणंज 3. Travelling for merchandize.
भ भज Mien, air, &c.
म समज fm. Understanding.
र गरज + 3. Need.
लु पालज A musk-melon plantation.
खा खाज 3. 4. The itch.
जा मिजाज 3. 4. Fastidiousness.

* All these words have a better orthography than the one here given to bring them under the rules.

झा झांज + 3. A cymbal.
ता ताज 3. A pole used by boatmen in shallow water.
फा फांज 3. 4. A par. esculent vegetable.
चा *चाज 3. A sleeping cot.
मा नमाज 3. 4. Worship.
रा गराज The bar of a grate, &c.
पत्राज + 3. Conceit.
वि अविंज 3. Transplanting rice.
वल्विंज 3. A par. ant.
खो खोज 3. Huff; offence.
ची चीज A thing.
झी झीज + 4. Waste.
भी भीज + 3. Fried grains of barley.
रो रोज + 3. Fondness for.
*तेरीज 3. One of several totals whose grand total is required.
बेरीज 3. Total of several sums.
वी वीज 3. Lightning.
तजवीज An investigating.
गु गुंज 3. A par. seed.
मु *मुंज Investiture with the Brahminical cord.
ऊ ताऊज 3. A par. ornament.
बू बूज + 3. Reverencing merit.
*खरबूज The musk-melon plant.
भू भूज 3. The whole arm.
मू हुरमूज 3. Red ochre.
रू खरूज 3. 4. The itch.
सू सूज 3. 4. Swelling.
पे पेज + 3. Rice gruel.
शे *शेज 3. A bed.
पै पैज 3. A bet.
फौ फौज 3. An army.
मौ मौज 3. Play; a feat.
दर् दर्ज 3. An interstice.

The following Nouns in ट are Feminine :—

अ अट An obstruction.
क चौकट A door-frame.
ताकट Ill-washed butter.
बसकट Squatting down.
वेसकट A town gate.
सुकट A par. fish.
हलकट Confederacy.
ग चिरंगट Crowded state.
लगट mf. Assiduity.
च चट A taste for.
प *पट (in comp.) Quantity; fold.
गटपट Presumption; nearness of relation.
उपट Exuberance.
कुपट A border.
खणपट Persistence.
थापट A slap.
धापट A dead throw.
भुळपट Defeat.
पळपट A general flight.
फरपट Forcible dragging.
लोलपट A rolling.
सांपट A chink.
फ फट A cranny.
ब बट 3. A clotted lock of hair.
करंबट A spiced dish.

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* All these words have a better orthography than the one here given to bring them under the rules.

वांवट Rainy weather.
म चिमट A pinch.
र कोरट Unbleached silk; yarn.
हरट fm. Obstinacy.
ल आंगलट Gait; mien.
उलट mf. Returning.
ओलट Moist ground.
मागलट A retreating.
व उसनवट Aloan. [dhotur.
कनवट The upper band of a
काटवट A wooden bowl.
घरवट Common stock.
घसवट Well-exercisedness.
घाणवट fn. Site of an oil-mill.
व नांगरवट Newly-ploughed land.
नांदवट Residence.
भांजवट Burning the soil for manure.
वहिवट Conduct.
सावट nf. Shadiness.
स लांवसट A par. kind of demon.
ळ शिळट Raw cold weather.
खा खाट 3. A bedstead.
घा घांट 3. A bell.
भा भाट 3. A shallow.
ला लाट + 3. A wave.
वा वाट 3. A road.
हा पहाट 3. The dawn.
शि शिंट A drop, or sprinkling.
ई ईट 3. A brick.
छी छींट + 3. Birds' dung.
झो झींट + 3. Bending from weakness.
ती तीट fm. + 3. A black mark on the forehead.
पी अटापीट Vehement effort.
तिरपीट Exhaustion.
फी फीट 3. 4. A paying.
बी *कांबीट A split of bamboo.
मी मीट Closed state of the eyes.
वी वीट 3. A brick. See ईट.
शी शीट 3. Birds' dung.
ऊ वाऊट A par. tree. [torture.
कू मारकूट Flogging; putting to the
कुळकूट Family history.
तिसकूट A misunderstanding.
खू खूट Deficiency.
छू छूट 3. 4. Brilliance.
जू जूट Combination.
तू तूट Deficiency.
फू फूट A breaking. [mango.
बू बांबूट A prematurely ripened
लू लूट Plundering.
रंगलूट A term at cards.
सू सूट Emancipation.
खे खेट Crowdedness.
दे नांदेट A par. shrub.
पे चपेट A blow.
झपेट The stoop of a bird of prey.
*लपेट Equivocation.
भे भेट A meeting.
शे पशेट A par. part of a saddle.
खो खोंट 3. 4. The heel.
खोट 3. 4. An ingot.

* All these words have a better orthography than the one here given to bring them under the rules.

गो अगोट The rainy season.
चो चोट 3. 4. A wound.
नो बनोट A structure.
मो मोट 3. A leather bucket for drawing water.
गोष् गोष्ट A story; an affair.

The following Nouns in ठ *are Feminine:—*

गा गांठ A knot.
पा पाठ The back.
वां वांठ + 4. A mango-stone.
मा माठ + 3. A par. pot-herb.
वां वांठ A female buffalo calf.
मू मूठ The fist.
सु सुंठ Dried ginger.
पें पेंठ 3. A place of public traffic.
वे वेठ Forced service.
गो अगोठ The rainy season.
कौं कौंठ The wood-apple tree.

The following Nouns in ड *are Feminine:—*

अ अड Obstruction.
क कड + 3. The flank.
कंड 3. 4. Itching.
अकड + 4. Affectation.
उकड Pottage.
छकड A slap.
निकड Urgency; haste.
पकड (among wrestlers) Seizing.
रोकड + 4. Ready money.
लकड A tall palm tree.
लोळकंड Rolling.
सुकड A full-ripe cocoanut.
ख खड Short under-grass.
ग जांगड Goods taken so that they may be retained or returned.
झांगड A loud drumming.
बगड Ill-cleaned rice.
बेंगड Japanned tin-plate.
भांजगड A state of confusion.
रगड 3. 4. Abundance.
लगड A metallic bar.
*सांगड + 4. A float of pumpkins.
हिलगड Unsettledness.
घ उघड Notoriety.
मोघड A par. part of a drill-plough.
ज जड Stock; capital.
झ *झड Heavy rain.
त तड The bank of a river.
गमतड Cavity in a boat for bilge-water.
तांतड Urgency.
थ थड A bank; a shore.
द खबदड A cavern.
सांवदड The sami tree.
ध देशधड A wretched wandering state.
न नड Hindrance.
प पड A falling.
घोरपड A kind of lizard.
झांपड Stupor.

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थापड + 3. A slap.
ब गडबड Confusion.
झुबड Eager pressing after.
तांबड Red soil.
रेबड Nastiness.
लोंबड + 4. Unhusked cocoa-nuts.
भ लेंभड Emaciation.
म अडमड Restlessness.
घमड Abundance.
दुमड The mark of a folded-down leaf.
धुमड Boisterous conduct.
र रड An importunate calling after.
अरड A loud bawling.
इरड Eating of human filth.
उतरड A par. creeping plant.
करड Ill-cleaned rice.
कोरड Dryness of the throat.
खरड A scrawl; reviling.
गोंदरड Litter; rubbish.
चिरड Offence.
चेंदरड Confinedness.
जरड Fibrousness.
दरड A high bank.
धसरड Ditto.
नसरड A little self-willed imp.
नांगरड Newly-ploughed ground.
निसरड A slippery place.
बरड A par. kind of fallow ground.
बेरड Fallow ground.
भरड A moving line of flocks.
*भिरड + 4. A fit of anger.
*भिरंड The mangosteen plant.
मुरड A double edge.
वरंड A load of grass or hay.
विरड A roaming about.
शिरड Loppings of trees.
हगरड Looseness of bowels.
हुंबरड + 4. The lowing of cattle.
ल लड + 4. A string of pearls.
हुल्लड Tumult; disturbance.
व *वड (in comp. for वाड). Place state, time, &c.
अवड Fondness; affection.
अधवड A hide, raw or dressed.
उष्टवड Fragments.
कवड Half of a divided cocoanut.
कावड A bamboo for carrying water.
केळवंड The plantain flower.
खरखटवड Refuse.
खरवड Singed food.
गोथवड A stall.
घरवड Hereditary quality or disease.
चवड A pile of cakes.
ड्येठवड Spring.
दवड A race.
देवड A close succession.
धावड A run.
धुळवड A par. day of the Shimga.
निवड Choosing.
परवड Confused state of affairs.
पाटवड A trough.
भाडवड Autumn.
भोवड 3. 4. Vertigo.

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रहाटवड A water wheel and its appurtenances.
रेवड A plaited fringe.
लागवड Agricultural labour.
वरवड A knotted fringe.
शितवड A litter of boiled rice.
शिळवड Stale rice.
*शेतवड Arable ground.
*श्रावड A par. plant.
सवड Vacant space or time.
सासुरवड One's father-in-law's.
सोळवंड A company of sixteen.
स *सड Additional evidence, &c.
तिसड A third cleaning.
तुंवसड A wasp's nest.
ह हड A par. kind of grass.
का *काड A straw of grain.
नरकाड A place for offal.
खा खांड 4. 3. A crack or fissure.
गुखांड A common sewer.
गा गांड The anus.
हगाड See नरकाड.
घा घाड + 4. A bundle of rice straw.
चा चाड Fondness.
ता जिताड An oasis.
पताड + 4. A bullock's girth.
भरताड + 4. A loaded company.
रिताड + 4. An empty company.
*शेताड See शेतवड.
दा चेंदाड Confinedness.
शेदाड. A par. creeper.
धा धाड A hostile incursion.
ना नाड An artery.
वा शिवाड A large kind of ship.
भा भाड 3. 4. Profits of a bawd.
मा *मांड + 3. The art of sitting on horseback.
उमाड Tempestuousness.
रा रांड 3. A widow; a whore.
ला पोकलाड Harvest-time.
पैलाड The opposite side.
सा सांड 3. 4. A female camel.
नासाड Utter destruction.
हेलसांड Slighting.
हा रहाड 3. Muckiness.
कुऱ्हाड 4. A hatchet.
ख खिंड A gap between two hills.
दि दिंड A wicket.
धि धिंड + 4. Public disgrace.
ई ईड A lemon tree.
को कीड + 4. A worm.
ची चीड 3. 4. Offence.
*गोचोड A tick.
ती तीड 3. A crack.
भी भीड 3. Respect.
ही हीड 3. The eaves of a house.
कु मुरकुंड Crouching together.
झु झुंड A company.
ऊ ऊड The slanting side of the aperture of a door, &c.
कू *कूड The body.
चू चूड A torch.
दू *दूड A par. female ornament.
धू धूड A par. weed.
पू पूड Any powder.
सांपूड A wattle.
बू बुड 3. 4. A loss.
भू चिभूड A par. creeping plant.

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ए एड Spurring on.
ख खेड Mixture.
खेंड A gap between two hills.
पे पेड The leaf of a mill-stone.
*पेंड Oil-cake.
फे फेडं 3. 4. A paying off.
भे *भेंड The pith of straw, reeds, &c.
रे रेड Superabundance.
शे शेड A strip.
हे हेड + 3. A drove of cattle for market.
ओ ओड The filaments of the wild brab tree.
को कोंड A place for stowing.
खो *खोड A bad habit.
जो *जोड Profit; stock.
झो झोड Threshing.
तो तोड Compromise.
धो धोंड A large stone.
फो *फोड A disclosing.
भो *भोंड 3. 4. Vertigo.
मो *मोड A breaking.
रो क्रोड mf. A crore.
लो लोड A hem.
सो सोड A letting go.
सोंड + 3. An elephant's trunk.
हो होड + 4. A bet.

The following Nouns in ड *are Feminine :—*

ल लड 3. A fighting.
वा *वाड Augmentation.
दा दाड + 3. A grinder tooth.
पे पेड A par. plant.
मे मेड A bifurcated stake.
वे *वेड nf. A silver toe-ring, &c.
ओ ओड Pulling.

The following Nouns in ण *are Feminine :—*

क चडकण A slap.
चवकण A kneafful (Scot).
चांकण A par. species of snake.
टांकण + 4. A par. breed of horses.
उरकण The roaring of a tiger.
थपकण A sudden squatting down.
फतकण Sitting squat.
बसकण Lying or squatting down.
माकण + 4. A frame for water-pitchers.
लांकण Junction by a chain, &c.
लिकण A hiding-place.
लोळकण Rolling one's self on the ground.
ख खण A quarry; a mine.
ओळखण A mark on cattle, &c.
राखण 3. 4. Preserving.
ग तारंगण Sitting widely and roomily.

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राळगण Taking care of.
मरगण Falling down exhausted.
ण नवघण A pole for carrying heavy loads.
मोघण A par. part of a drill-plough.
च अडचण Obstruction; confined-ness.
ऐचण Lumber.
*खोचण The tucks of a petticoat.
माचण 3. 4. Shifting of sails.
वळचण Eave of a house.
ज रांजण A par. tree.
ट चिकटण Clamminess.
दाटण Crowdedness.
ठ गठण A par. musical air.
गांठण Interweaving.
गोठण A shady resting-place for cattle.
दिवठण A lamp-stand.
ड कडण The verge of a precipice.
घडण Form; fashion.
जडण Joining.
झाडण A broom.
दडण A hiding-place.
ढ चढण An ascent.
वोढण fn. A pulling or drawing.
त रूतण A quagmire.
थ गांथण An interweaving.
माथण A par. earthen vessel.
ध धण A swell of good fortune.
प चोपण A mallet for beating flowers.
झांपण Stupor.
रूपण A quagmire.
लपण A hiding-place.
लिंपण fn. The smearing of a wall, &c. with cow-dung.
फ गोफण A sling.
ब आंबण A par. tree.
खोवण A grove.
तोंबण A slander.
लांबण A distance.
लोंबण A bunch of fruit.
म धामण A species of snake.
म्हण A proverb.
र उतरण A declivity.
ऐरण An anvil; a kind of senna.
घसरण A slippery place.
चरण Pasture.
चिरण A fissure.
तोरण A par. tree.
*धारण Price current.
निसरण A slippery place.
पखरण Litter; *mess.*
पोंखरण A small pond.
भरण Anything which completes.
वैरण Grass or hay; provender.
शिकरण A par. dish.
ल घालण A bog; a dangerous road.
चिलण A cranny.
फोकलण Diarrhœa.
व वण A grazing fee.
अभरवण Gorging.
आंगवण Force.
आठवण Remembrance.
उजवण A good concluding.
उठवण A state of exhaustion.

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काळवण A slur.
केवण A par. tree.
*केळवण A par. tree.
कौलावण Giving a lease.
घरवण The house-tax.
घडावण A smith's hire.
चाळवण Teazing.
डेवण Cast; make; form.
तावण A stretch; a long run.
तिवण A tripartite leaf.
तिळवण Oil-seed plant.
दावण The rope to which cattle are bound.
धावण A run.
भागवण Vexing and tiring out.
पिढवण A par. plant.
फटवण Deceiving; a trick.
बिरवण Figured work. [mony.
बोळवण Convoying with cere-
भरावण Spreading materials on a field for burning.
भलावण A letter of credit.
मंडावण A premium on money borrowed.
मिरवण + 4. A solemn march.
मडवण The state of being co-
रेवण A bog. [zened.
वहावण A stream.
वळवण Tracing letters.
शिवण + 4. A seam.
सोडवण Deliverance.
हगवण Looseness of the bowels.

स उसण 3. A lancinating pain.
घसण Intimacy; loss.
ढोसण A gale.
वेसण 3. 4. The guiding-string of a bullock or camel.
ह चाहण A calling after.
ळ उखळण Roughness of a floor.
उपळण A marsh.
ओळण A rope for drying clothes.
खिळण Nailing down.
गवळण A par. little bird.
गाळण Harassment.
घळण fn. A ravine.
चाळण A sieve. [of cattle.
चोळण Waste by the treading
टिपळण Extreme scantiness of water in a well.
पळण A general flight.
पिळण Twisting.
*पुळण Sand.
फळण The covering season.
मिळण Combination.
लोळण Rolling on the ground.
आ अणाआण A hurried collecting.
आण 3. An oath.
खा खाण A mine.
घा घाण An offensive smell.
ढा चिगढाण Muddiness.
दा दाण (in comp.) A holder.
मा माण 3. 4. A disease of the neck.
रा उत्तराण The north wind.
गुजराण + 4. A livelihood.

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वा वाण Deficiency.
हा गव्हाण A rack for fodder.
वहाण Gunwale of a ship.
वहाण + 3. A sandal.
सहाण 3. A grindstone.
क्षि दक्षिण 3. The south-wind.
खू खण A badge; a sign.
चू चूण Husks of grain.
दू दूण A double of cloth, &c.
नू निंबूण The lime tree.
सू लसूण mf. Garlic plant.
वे वेण 3. A throe, a pang.
शे शेण A piece of dried cow-dung.
पै पैण Red gum, a par. disease.
गो गोण A pack-saddle.
घो घोण A sort of centipede.
डो डोण fn. A trough.
लो लोण A par. plant.

The following is a List of the Feminine Nouns in त, *except Names of Women, Persian and Arabic Nouns of the 4th Declension, Compound Words, and Abbreviations of words ending in* इ *or* ई :—

क खणकत Dunning.
देसकत The office of Deshmookh.
फरकत Sliding along on the buttock.
वरकत fn. Success.
मिळकत Earnings.
ख खत Nausea.
इराखत Urine.
ग कलागत A sharp contention.
लगत Connexion.
वर्गत A division; a share.
संगत Connexion.
साइरगेत् Affinity.
ड अडत Mercantile correspondence.
सोडत A kind of lottery.
ध पद्धत Way; course of life.
प पत Credit.
ऐपत Means; funds.
उचापत Taking on credit.
कैपत Strength; a brass lamp.
जथापत Scraping together of money.
दुखापत A contusion.
व किसवत A leather worn by a waterman.
नौबत + 4. A kind of kettle-drum.
सोबत Companionship.
म करमत An acting.
करामत An engine.
गमत Amusement.
घमत Bilge-water.
य खंबायत + 3. Cambay.
नियत Integrity.
रयत + 3. The subject of a king, &c.
र आरत Waving a lamp round an idol, &c.

प्रत A copy.
गरत A reputable married wo- [man.
गुजारत The medium of persons.
हलकारत A par. kind of vessel.
व ओलवत Green spots in the hot season.
उगवत 3. The east.
वाळवत A dried plántain-leaf.
सुकवत Ditto.
स उसंत A spare moment.
ळ पाळत A prying into.
मावळत + 3. The west.
क्ष अक्षत Sacred rice.
आ आत 3. A father's sister.
का *कांत Lustre.
कांत The slough of a snake.
घा *घात The proper season.
णा एकूणात The balance of an account.
ता तांत A wire.
दा ददात Indigence.
धा धात Semen virile.
धांत 3. 4. A shred of cloth.
पा *पात A kind of leaf; a spathe.
बा बात 3. An idle story.
भा भांत + 4. Manner; mode.
मा मात 3. 4. An achievement.
रा गुजरात 3. 4. Goozerat.
परात 3. 4. A kind of vessel.
वरात 3. 4. The marriage company.
ला लात 3. A kick.
सां सांत An epidemic.
ई पंचाईत A jury.
फी फीत 3. 4. Riband; lace.
वी वीत 3. The head-line of accounts.
मी परमीत fn. Magnitude.
वी वीत A span.
ळी अगळीत 3. 4. Trespassing.
क्षी क्षीत 3. Anxious regard.
कृ घायकृत Urging.
गू गूत The ravelling of thread.
लू लूत A kind of herpes.
भे भेत A slip; a slice.
पो *पोत A bead; a seton.
लो लोत A par. plant.
हो रोहींत Chewing the cud.
वस् वस्त 3. A trinket.
खास् खास्त Harassing conduct.
गस् गस्त A patrol.
पुस् *पुस्त The back of a card.

The following Nouns in थ are Feminine:—

न नथ 3. 4. A nose-jewel.
प शपथ + 3. fn. An oath.
ल उलथ + 4. The further side.
सा साथ Company; association.
वो वोथ A cloth serving for a cloak.
लो लोथ A huge body.

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The following Nouns in द *are Feminine :—*

N. B.—Persian and Arabic Nouns of the 4th Declension are not inserted.

ण नणंद 3. A husband's sister.
पाणद A lane.
न सनद 3. A commission.
व नांवद A piece of peeled sugar-cane.
सुरबंद A. par. medicinal shrub.
र दरद fm. + 3. A disorder.
नरद 3. A chessman.
मारंद A par. thorny plant.
शरद 3. The autumn.
सरद + 3. A direction.
व कवंद A dry scurf.
पावंद The rice which collects about the thresher's feet.
श ओशद An unlucky shadow.
स सापसंद A par. medicinal plant.
ह हद्द 3. 4. A limit.
ळ हळद Turmeric.
खा खाद Food.
धा धांद 3. 4. A shred of cloth.
ना नांद 3. 4. A kind of vessel.
फा फांद An inclosing wall.
मा मांद The heap on the threshing-floor.
रा गराद 3. A bar (of a grate, &c.).
शा विशाद Value.
सा साद 3. Hallooing.
छि छिंद Anything chopped.
शि शिंद + 4. A kind of wild date tree.
ई *ईद + 3. A Mahometan festival.
लो लोंद nf. Horses' dung.
वो वोंद A street.
धु धुंद Stupefaction from intoxication.
मू मूद + 3. A ladleful of boiled rice.
क्षू मुक्षूद Betel-nut, &c. as a dessert.
चे चेंद Confinedness.
रे *रेंद Rubbish.
शे शेंद A cocoanut-shell cup.
हे हेद fm. A par. tree.
कै कैद + 3. Imprisonment.
को कोंद + A par. sweetmeat.
गो गोद A dock.
वो वोद Four kambulas in a piece.

The following Nouns in ध *are Feminine :—*

म मध 3. 4. fm. Honey.
र पारध Hunting.
गा गांध A gadfly.
मि समिध 3. Fuel.
ओ ओंध + 4. Gloominess of the clouds.

* All these words have a better orthography than the one here given to bring them under the rules.

The following Nouns in न *are Feminine :—*

ग दुगन Rapid chaunting.
त तन + 3. The body.
जतन + 3. Care.
द गरदन् + 3. The neck.
य चयन Recreating one's self.
ल चलन Currency.
व सवन Depth or shrillness of tone.
छा छान + 4. Sifting.
मा *मान 3. The neck.
कमान 3. 4. An arch.
तुमान 3. 4. Loose trowsers.
झा झान Fineness.
सा लुकसान fn. Loss.
हा तहान 3. Thirst.
पी कुपीन A gosavee's lungootee.
वी दुरबीन A spy-glass.
मी जमीन Land.
धू धून + 3. A small fire.
सू सून 3. Son's wife.
नी आनीन Rein of a bridle.

The following Nouns in प *are Feminine :—*

ग गप Common report.
ड अडपदडप Checking; curbing.
झडप 3. A stoop of a bird of prey.
र करप + 3. Singed food.
खरप 3. 4. A pain in the bowels.
महिरप 3. 4. An arched recess.
खा खाप A notch.
छा छाप A stroke of the hand.
झा झाप 3. 4. A stoop of a bird.
झोप 3. Stupor.
टा *टाप 3. A kick from a horse.
ता *ताप Sunshine in rainy weather.
था थाप 3. 4. A tap; a rap.
धा भाप + 3. Panting.
शि शिंप 3. 4. A shell.
ची चीप 3. A slate or slab.
टी टीप + 3. A noting down.
रो रोप Lathing.
तिरीप 3. 4. A sun-blink.
धू *धूप 3. Sunshine.
रू हुरूप fn. + 3. A flush of spirits.
खे खेप 3. A trip of a porter.
झे झेंप + 3. A stoop of a bird.
ठे ठेप + 3. A boundary.
ढे *ढेंप 3. A lump; a mass.
रे रेप The chill of an ague.
शे शेप or शोप 3. Anise-seed.
ओ ओप 3. 4. Polishing.
खो खोप 3. 4. A cottage.
चो * चोप 3. 4. A long piece of palm-wood.
झो झोंप 3. Sleep.
धो धोप + 3. A kind of sword.

* All these words have a better orthography than the one here given to bring them under the rules.

The following Nouns in फ *are Feminine :—*

र तरफ 3. A side.
ल तलफ + 3. A term at cards.
वा *वाफ + 3. Vapour; steam.
जि गंजिफ 3. One of a suit of cards.
री तसरीफ 3. Investiture with a robe.
तारीफ 3. 4. Commendation.
गु गुंफ + 4. Combings of hair.
तो तोफ 3. A cannon.

The following Nouns in ब *are Feminine :—*

क लकब 3. A trick; an ill habit.
छ छब + 3. Form.
ढ दब + 3. An imposing air.
ब सबब + 3. Cause, reason.
र जरब + 3. Dreadfulness.
ल लब + 3. Contingent business.
तलब + 3. Wages.
आ आब + 4. A kind of vinegar.
का कांब A bar of metal.
घा घाब + 4. A hole on a ledge of rock.
ता तांब 3. 4. Rust.
महताब 3. 4. A kind of firework.
दा दाब + 3. A kind of metal bell.
बा बाब + 4. An article; an item.
रा राब + 3. Thin treacle.
गुराब 3. An Arab ship.
ला दुलाब 3. A cupboard.
ळि डाळिंब The pomegranatetree.
ली जिलीब + 3. Retinue; suite.
चु चुंब A crowd; a swarm.
ऊ ऊब 3. Heat.
रे रेब Slime.
शे शेंब A knob of brass.
बो बोंब 3. An outcry; a clamour.
लो लोंब A pendulous head of grain.

The Feminines in भ *are the two following :—*

दा दाभ + 3. A string of small bells.
जी जीभ 3. A tongue.

The following Nouns in म *are Feminine :—*

क रकम 3. A sum.
ख जखम + 3. A wound.
जोखम + 3. Risk; hazard.
ग गम Pitying.
बेगम 3. A lady of rank.
त सतम fn. Vehemence.
र शरम 3. Shame.
ल भलम 3. The world.
*कलम fn. + 3. A graft.
चिलम fn. + 3. A par. part of a hooka.
गा लगाम 3. A bridle.
दा बदाम An almond tree.
धा धाम + 4. Epidemic disease.

* All these words have a better orthography than the one here given to bring them under the rules.

फा फाम + 3. Self-collectedness.
बा बाम + 4. An eel.
चि पश्चिम 3. The west.
जी ताज़ीम + 3. Treating with respect.
लेज़ीम A chain bow.
दी दीम 3. The least space.
फी अफ़ीम Opium.
ली तालीम 3. 4. Instruction.
शी इज़्ज़ीम 3. 4. Sense of honour.
ही मोहीम 3. A campaign.
क्षी तक्षीम + 3. A portion.
जू मज़ूम The office of registrar.
माज़ूम 3. 4. An intoxicating preparation.
टू टूम Spruceness.
दू दूम + 3. A beast's or bird's tail.
धू धूम 3. A running.
रू हुरूम + 3. Determination.
सू मुसूम A season.
खे *खेम 3. An embrace.
गो गोम 3. 4. A sort of centipede.

The following Nouns in य *are Feminine, in addition to several which generally take* ई *for* य, *though, as these are all of the 4th Declension, the latter would seem to be the original and correct form :—*

ख रूखय A kind of snake.
त चितय A kind of snake.
व शेवय 3. Paste in the form of worms.
ह विल्हय Race; family.
ळ घळय A ravine.
धा धाय 3. 4. A wild outcry.
भा भाय A branch.
सा *साय Cream.
तो *तोय Gold or silver lace.
थो थोय A term in golf.
धन् धन्य 3. Blessedness.
का पडकाय Mutual aiding in agricultural labours.

The following Nouns in र *are Feminine :—*

क *कर A par. unlucky day.
इटकर 3. 4. fn. A brickbat.
काकर The skimming of the surface of the water by a stone, &c.
करकर A grating sound.
टक्कर + 3. A butt with the horns.
ठोंकर + 3. A stumbling.
ढेंकर 3. A belch.
वसकर mfn. A carpet.
भाकर A cake of bread.
भोंकर A par. tree.
लोहकर 3. 4. Wool.

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विणकर 3. 4. Texture.
ख खर Light fleecy clouds.
पखर A kind of gourd.
पाखर Sheltering, as a bird her young.
बखर + 4. A chronicle.
साखर 3. Sugar.
ग गर 3. 4. Horse-itch.
कणगर The Indian potato.
घागर A water vessel.*
डगर A steep slope.
डांगर A par. plant.
तगर A par. shrub.
घ वाघर 3. 4. A snare; a net.
च चाचर 3. 4. A wedge.
ज जर fm. Brocade.
नजर 3. Sight.
पिंजर + 3. Red saffron.
ट टर A ridiculing.
ड पांडर The body of a village.
त तर A ferry-boat.
कमतर Failure in duty.
कातर + 4. Scissors.
खातर 3. 4. Regard.
दांतर A par. plant.
थ पाथर 3. 4. A large flat stone.
द दर The brink.
कदर + 3. Constitution of mind.
चादर A sheet.
बेंदर A par. plant.
सदर 3. The highest law-court.
हेंदर Rubbish.
न अनर A pomegranate tree.
हुनर mf. 3. 4. An art.
प पर Way; style.
कपर + 3. A stone splinter.
ब अकबर + 3. Intelligence.
कबर + 3. A Mahomedan tomb.
कंबर 3. The loins.
खबर Intelligence.
गबर 3. fm. A par. gold coin.
सरबर + 3. Rivalling.
हुंबर A par. play.*
भ भर Complement.
आभर Satisfaction.
पाभर 3. 4. A drill-plough.
म उमर 3. 4. Age.
करमर A par. plant.
झिंमर Abundance of good things.
ल झल्लर A fringe.
व कावर A wedge.
सांवर The silk-cotton tree.
स सर 3. 4. A shower of rain.
कसर 3. 4. Deficiency; a moth.
तसर A moth.
सरोसर m. A par. ornament.
सुसर An alligator.
ह बहर fm. 3. 4. The heyday.
लहर 3. 4. A wave.
मोहर 3. A par. gold coin.
आ आर A goad.
का दर्कार Need.
पुकार 3. 4. A crying out.
शिकार Hunting.
सर्कार nf. Government.
खा *खार A squirrel.
बखार 3. 4. A warehouse.

* This word has a better orthography than the one here given to bring it under the rule.

गा गार + 3. A flint.
बिगार or बेगार + 4. Forced
घा घार A kite. [service.
माघार Receding.
चा चार Young green grass.
जा इजार 3. 4. Trowsers.
पैजार + 3. A shoe.
झा एरझार 3. An unprofitable trip.
टा कटार 3. 4. A sort of dagger.
ठा पठार 3. 4. A bullock's saddle-girth.
डा कांडार + 4. A par. kind of snake.
ता तार 3. A wire. [guitar.
सतार 3. 4. fn. A three-stringed
दा मदार 3. 4. The bunch of a camel.
धा धार + 3. The edge of a weapon.
पा दुपार Noon.
शिपार A coating of pitch.
भा उभार The height of a vessel.
मा बकमार 3. 4. A kind of blunderbuss.
या *प्यार Love; affection.
मण्यार or मणेर A kind of snake.
रा तकरार Contesting.
वा वार 3. 4. The after-birth.
चिंवार A clump of bamboos.
जवार Neighbouring villages (to a town).
तरवार or तलवार 3. 4. A sword.
नवार 3. 4. Coarse broad tape.
भोंवार A circular course.
सुरवार 3. 4. Trowsers.

हा *पहार + 3. A crowbar.
ई ईर + 3. Strength.
गाईर 3. Indurated head of a boil.
साईर A travelling company of
की जिकीर Distress. [ants.
तपकीर Snuff.
फिकीर Care.
लकीर Lustre.
खी खीर or क्षीर Rice and milk.
गी अबदागीर nf. A large umbrella.
जागीर A grant of land.
ची *चीर + 3. A crack; a chink.
जी जजीर A little chain.
टी टीर A buttock.
फी फीर Returning.
वी कोथिंवीर The coriander tree.
कोशिंवीर Dressed cucumbers.
तसवीर A picture.
भि जांभीर The lime tree.
शी शीर 3. A vein; a tendon.
तकशीर A fault.
ही विहीर A well.
ऊ *उर Remainder.
शेऊर 3. 4. A par. tree.
झू झूर A leak.
तू तूर A par. pulse.
धू धूर End of a cart's shaft.
पू नपूर Deficiency.
बू सबूर Patience.
भू भूर 3. 4. White mould.
मू मूर + 4. Permeableness.
सी जोपासीर nf. Tending.
सू कुसूर Wild jasmine.

* All these words have a better orthography than the one here given to bring them under the rules.

गणसूर A par. plant.
मसूर 3. A kind of pulse.
खे खेर A confused spoiled state.
गे गेर Popular commotion.
टे टेर Satiety.
ढे ढेर A pot belly.
दे देर Delay.
पे पेर A guava tree.
मे मेर Edge; verge.
शे शेर Birds' dung.
समशेर A scimitar.
हे कण्हेर A par. flower-shrub.
को कोर 3. 4. The edge.
बो बोर The jujube tree.
सो सोर A par. earthen vessel.
हो होर Earth deposited by torrents.

The following Nouns in ल *are Feminine :—*

क अक्कल + 3. Wisdom.
ढकल Carelessness.
तवक्कल fn. The will of God.
तिक्कल A term at cards.
तुक्कल or दुक्कल A kind of paper kite.
नक्कल 3. A copy.
बसकल Leisure to sit down.
शक्कल 3. 4. A device.
शिक्कल + 3. Furbishing.
ख पाखल 3. 4. Emptiness.
वर्खल A kind of touchstone.
ग गल The hole at marbles.
जगल A ploughshare.
जुगल Harmony of measures.
दगल A trick.
बगल 3. The armpit.
भगल fn. Imposture.
च उचल 4. An assault.
बिचल Drawback.
ज मजल 3. 4. A stage of a journey.
ड डंडल or डंडील A par. tree.
त कत्तल Slaughter.
थ थल A share of produce.
द अदलाबदल Interchanging.
आदल Admonition.
दलदल A bog.
धांदल Disorder.
ध तिरधल A third of the produce.
ब करंबल A par. plant.
गलबल 4. Confused noise.
धब्बल 3. 4. A smart sounding slap.
बलकुबल A season of danger.
म कल्लमल + 3. Exhaustion.
मलमल Muslin.
ष वर्षल One's turn for a year's enjoyment of an office.
स सल Shooting pain.
पासल 3. 4. Lying on one side.
फसल 3. 4. Harvest-time.
फेसल + 4. Decision.
मिसल + 4. One's proper place.
ह सहल + 4. Exercise.
आ आल + 3. A par. tree.

खा पखाल 3. 4. A bullock water-skin.
चा चाल Custom.
अचाल Stoppage.
जा गजाल 3. 4. Clamour.
जेजाल 3. 4. A swivel.
मजाल Power.
झा झाल 3. 4. A basket used at [marriages.
डा डाल 3. 4. A shield.
ता ताल A small embankment.
पा *पाल The house lizard.
भा भाल Head of a spear.
मा मखमाल Velvet.
या अयाल 3. A horse's mane.
वा जोवाल + 3. Union for preparing the soil for burning.
दिवाल + 4. A wall.
शा *शाल 3. 4. A shawl.
मशाल 3. 4. A torch.
सा साल Bark.
ई काईल A large iron boiler.
कोईल The hole at trapstick.
बाईल 3. A wife.
को नकील + 4. The pin in a camel's
मुसकील Difficulty. [nose.
गो वाळगील Tending (cattle, &c.) considered as vexatious.
ची चील A cleft.
झी झील + 3. Lustre; gloss.
टी कांटील 3. 4. A par. creeping
ढी ढील + 3. Looseness. [plant.
णी कणील + 3. Taking up rice for transplanting.
बो आंबील + 4. Sour gruel.
गोतावील A medley.
वी उगवील Gathering in money.
शी जोपाशील + 3. Looking after.
तहशील Collection of the revenue.
ख राखूल Hire of tending cattle.
गू गूल Clamour.
चू चूल A fire-place.
झू झूल A horse-cloth.
भू भूल 3. 4. Stupefaction.
चकभूल 3. 4. Astonishment.
लू गलूल A pellet-bow.
हू हूल Deceitful speech.
चाहूल 3. 4. A sign.
ढे ढेल Abundance.
डे चारमडेल A kind of toad.
ढे ढेल A part of a coin with the stamp effaced.
दे कदेल A term at dice.
धे अर्धेल A half-share.
भे भेल Mixture.
मे घालमेल Confusion.
रे रेल Abundance.
ले खलेल Rudeness.
जुलेल Oppression.
वे वेल fn. A creeping plant.
हे हेल mf. Porterage.
ओ ओल A hostage; nf. moisture.
को अंकोल mf. A par. plant.
दो ढोल A cavity in a tree.
बो आबोल Yellow amaranth.
फो फोल A sheet of paper.
स्व अस्वल A she-bear.

*All these words have a better orthography than the one here given to bring them under the rules.

The following Nouns in व, *besides words in* णीव, *&c., are Feminine :—*

क कव or गव + 3. The arms in the position they are in when embracing.
च चव + 4. Taste.
ड आडव Reclining.
खडव 3. A wooden shoe.
द ओदव Inclined plane at a draw-well.
त तव Giddiness.
न पुनव The day of full moon.
र रव + 4. A line of men, &c.
कारव A par. tree.
दुरव 3. A kind of sacred grass.
वारव 3. A well with steps.
पेरव fm. A frequentting.
वरव 3. 4. Great abundance.
ल लव + 3. Wool.
वलव 3. A certain nukshutru.
ळ पेळव 3. A thread of cocoanut [yarn.
का काव Red ochre.
जा वडेजाव Pomp.
डा *डाव + 3. A cocoanut-shell ladle.
अवाडाव Hostile ravages.
दा आदाव A rough-dug well.
ता *ताव Mild sunshine.
धा धांव 3. Running.
ना नाव 3. A boat.
तनाव A tent-rope.
मा माव 3. 4. Guile.
ला लांव 3. 4. A hag.
वा वांव + 3. A fathom.
सा सांव + 3. Catgut.
हा हांव + 3. Spirit, earnest desire.
की कींव or केव 3. 4. Pitiful moanings.
ळी भोळेंव 3. Simplicity.
धू धूव A daughter.
खे खेव 3. 4. An embrace.
टे टेव A trick.
ठे ठेव 3. 4. A hoard, a deposit.
ने नेव + 3. A par. kind of fish.
रे रेव 3. Gravel.
शे शेव 3. 4. A small roll of flour, &c.
पूर् पूर्व 3. The east.

The following Nouns in श *are Feminine :—*

क तरकश A quiver.
लि नालिश A complaint.
कु कुश Sacrificial grass.

The following Nouns in ष *are Feminine :—*

भा भाष 3. A promise.
रा आराष The state of being splendidly fitted up.

* All these words have a better orthography than the one here given to bring them under the rules.

The following Nouns in स *are Feminine:—*

क अकस fm. Spite.
चुणकस + 4. A par. implement.
ख खसखस 3. 4. Poppy seed.
घ घस Loss in trade.
ड भडस Brushwood for burning.
ण तणस Bits of chopped straw.
न कानस 3. 4. A file.
*जिन्नस 3. A thing.
तसनस Demolition.
म मस Lamp-black.
र गरस + 3. A blind tumour.
चुरस 3. 4. Spite.
झरस 3. A par. esculent vegetable.
बद्रस 3. The hole for the tent-pole.
शिफारस Recommendation.
ल लस 3. 4. The serum of a wound.
अतलस 3. 4. Satin.
मजालस 3. 4. A royal court.
व अंवस 3. Day of the new moon.
गिमवस Ground for raising grain in the hot season.
हिवंस 3. Cold spray.
ळ किळस fm. and चिळस 3. A nauseating.
आ आंस The axletree of a cart.
का कास 3. The udder.
खा दरखास A petition.
टा खटास Sourness.
ठा मिठास Sweetness.
दा दांस + 4. An obstinate dry cough.
ना गुलबास The Marvel of Peru.
पा पास 3. 4. The iron part of a koolwa.
भा भांस 3. 4. Husks, &c. of rice.
मा खुमास 3. 4. Handsomeness.
फर्मास 3. 4. An order.
या प्यास + 3. Thirst.
रा रास A heap.
चपरास 3. 4. A breastplate.
मिरास 3. 4. An hereditary office.
ला लांस 3. 4. A par. rakshusee.
नी कुरनीस 3. 4. Obeisance.
भी भींस Shag.
मी खिसमीस A small kind of raisin.
री रींस Huff; offence.
वी गुंजावीस Defect.
समजावीस Persuading.
शी तोशीस Harassing; worrying.
पुरशीस 3. 4. A questioning.
कू कूस A side of the body.
घू घूस The bandicoot rat.
दू मांदूस A large coffer.
पू पडपूस Open investigation.
फू फूस 3. 4. Instigation to evil.
मू मूस 3. 4. A crucible.
खे खेंस 3. 4. A dry cough.
ठे ठेंस + 4. A thronging.
वे वेस + 4. A town gate.
रवेस Manner.
हे हेस 3. Spray.
गो आगोस R. The beginning of the fair season.
तौ तौस A par. plant.
हौ हौस 3. 4. Earnest desire.

* This word has a better orthography than the one here given to bring it under the rule.

The following Nouns in ळ are Feminine :—

N.B.—Nouns in वळ, being all of the 4th Declension, are omitted.

क अटकळ + 3. Conjecture.
कळ + 4. Shooting pain.
असत्कळ Degenerate times.
चेकळ Exuberance.
मोकळ A loose heap.
वाकळ A variegated quilt.
सरकळ The highest joint of
ख खळ Starch. [dzondhula.
*उखळ A first ploughing.
पखळ A state of confusion.
बखळ Unbuilt ground in a vil-
ग *गळ An oozing. [lage.
अगळ + 3. The hole at mar-
*अडगळ Litter, lumber. [bles.
अर्गळ + 3. A bar to fasten a
चंगळ Abundance. [door.
डरंगळ A par. disease.
दगळ A flux.
भगळ Imposture. [exhaustion.
मरगळ A falling down from
मूगळ A par. corn-weed.
वगळ Refuse, dregs.
सागळ 3. 4. Goatskin.
घ घळ A ravine.
वाघळ A bat.
ज जळ Waste in fusing metals.
झ झळ + 3. A hot blast of air.
ट फुटळ Rice broken in husking.
ड ओडळ A ravine.
डेंडळ A par. disease.
पाडळ Padrie-root tree.
मांडळ The iron ring of a mallet.
ढ कढळ 3. 4. A double bullock-sack.
त हरतळ and हरताळ Yellow orpi-
द कुदळ + 4. A sort of hoe. [ment.
वदळ and वरदळ Constant wear.
ध उधळ Prodigality.
प उपळ Saturation with rain.
चपळ A sandal.
फ तेउफळ A par. tree.
पोफळ The betel-nut tree.
सिताफळ The custard-apple tree.
सालफळ A par. tree.
ब चुंबळ The circlet put on the
head to sustain a pitcher.
तारंबळ Botheration.
धावळ A pigeon-house.
बांवळ Misty and rainy weather.
भ उभळ A fit of coughing.
पाभळ A copious falling of flowers,
वाभळ Empty-eared rice. [&c.
म उमळ Qualmishness.
र गरळ + 3. Poison.
तरळ Cholera morbus.
नारळ The cocoanut tree.
बरळ Incoherent speech.
व वळ (better ओळ) A line.
अडावळ Mischievous tricks.
कनवळ A moaning.
गिऱ्हावळ A meagre child.

* All these words have a better orthography than the one here given to bring them under the rules.

गुंतवळ The combings of hair.
निवळ A clarified liquor.
पडवळ Snake-gourd.
भोवळ Vertigo.
शिवळ and शेळ + 4. Whistling.
हिरवळ Herbage.

स उसळ A par. dish.
पडसळ A second crop of small-pox.
पाणसळ A mason's level.
भिसळ and मिसळ Mixture.

ह हळ A blast of hot air.

आ आळ A false accusation.

ए एळा *pl.* 3. Seeds of cardamom.

का सकाळ The morning.

चा चाळ A long narrow building.
*जाळ A thicket.
जाळ 3. A flame.

ठा कंठाळ 4. A pack-saddle.

डा डाळ Split or broken pulse.

ता सुताळ A kind of rice.

था थाळ A pile of cow-dung for burning.

ना नाळ The prow of a vessel.
गरनाळ + 3. A mortar.

पा *पाळ A stone fence round a well.

फा फाळ A slip or shred.

बा अबाळ Neglect.

या अयाळ + 3. A horse's mane.
कोयाळ + 3. A par. kind of toy.
पयाळ A kind of cupboard in a boat.
मोत्याळ A kind of rice.
सायाळ A porcupine.

रा राळ + 3. Resin.
तकराळ Discrepancy.

ला लाळ + 3. Saliva.

वा वाळ Depreciation of currency.
चवाळ A par. kind of web.
दुवाळ A par. kind of web.
नवाळ The new corn.
नेवाळ A par. flower-shrub.
शेवाळ A kind of moss.

सा साळ 3. A school.
कासाळ A cymbal.

हा व्हाळ A par. plant.
तिहाळ A par. kind of web.

क्षा भिक्षाळ The begging of a Brahmun to enable him to perform his *moonj*.

खी खीळ 3. 4. A bolt.

दी ओदोळ The tucked-in end of a garment.

नी *नीळ Indigo.

मी मीळ Earnings.

वी वीळ The rise of the tide.

चे चेळ Profusion.

पे पेंळ A small fence round a yard, &c.

मे पंचमेळ A par. dish.

रे रेळ Abundance.

वे *वेळ 3. A season; a par. time.

ऊ बाऊळ Moist soil over a rock.
शिऊळ The peg at the yoke-end.

कू बकूळ A par. flower tree.

गू वादांगूळ A par. parasitical plant.

घू अंघूळ and आंघोळ Bathing.

चू चूळ The palms hollowed to contain a liquid.

* All these words have a better orthography than the one here given to bring them under the rules.

टू वहाटूळ and वायधूळ A whirl-wind.
धू धूळ Dust.
बू जांबूल A par. tree.
भू बाभूळ Gum-arabic tree.
खो खोळ + 4. A pillow-case.
राखोळ Hire for tending cattle.
चो चोल Wear and tear.
डो डोळ Suspicion.
पो जाळपोळ nf. Burning the fields.
वो वोळ A par. flower-tree.
हू हूळ A clamorous stir.

TABLE OF SUBSTANTIVES.

Nouns are

1. Common,	or	Proper;
as माणूस mn. A man. कोंकरूं n. A lamb.		as राम m. The god Ram. रामा m. A man's name.
2. Simple,	or	Compound;
as बाप m. A father. आई f. A mother.		as आईबाप m. Parents. N.B.—This word may have in the plural आईबापें n.
3. Primitive,	or	Derivative;
as सोनें n. Gold. कांसें n. Brass.		as सोनार m. A goldsmith. कांसार m. A brazier.

TABLE OF COMPOUND SUBSTANTIVES.

Compound Substantives are divided by Native Grammarians into the six following Classes:—

I. तत्पुरुषसमास.	
This comprehends the five following varieties of Compounds.	
1st—of the 1st and 3rd Cases; as, गजानें मोजणी, गजमोजणी, Measuring by rule.	2nd—of the 1st and 4th Cases; as, रणाकरितां खांब, रणखांब, A war-post.

3rd—of the 1st and 5th Cases; as चोरापासून भय, चोरभय, A dread of thieves.	4th— of the 1st and 6th Cases; as घराचा धनी, घरधनी, A householder.

5th—of the 1st and 7th Cases; as धुळींत अक्षरें, धुळाक्षरें, Letters in sand.

II. द्विगुसमास; as पांचा पाळ्यांचा समाहार पंचपाळें, A kind of cruet.	III. मध्यपदलोपीस.; दह्याने युक्त भात, दहींभात, Curds and rice.	IV. कर्मधारयस.; as काळें मांजर, काळमांजर, A polecat.
V. बहुव्रीहिस.; as तीन धारा आहेत ज्यास, तो तिधारी, Three-edged.	VI. द्वंद्व समास; Which is of two kinds:—	
	परस्परयोग द्वंद्वस.; as माय आणि लेंकरूं, तीं मायलेंकरें. The mother and child.	समाहारद्वंद्वस.; as शेला आणि पागोटें तें, शेलापागोटें. Shawl and turban.

TABLE OF DERIVATIVE NOUNS.

Nouns are derived

From other Nouns.					
Terminations.			Primitives.	Derivatives.	
1. Agents.					
M.S.	m. ई	f. ईण	पाप	पापी m. पापीण f.	A sinner. A sinner.
M.S.	कार	कारीण	रत्न	रत्नकार	A jeweller.
M.H.	गार	गारीण	शिकल	शिकलगार	A cutler.
M.H.	गर	गरीण	जीन	जिनगर	A saddler.
M.	आरी	आरीण	पूजा	पूजारी	An image-dresser.
M.	करी	करीण	शेत	शेतकरी	A husbandman.
M.	कर	करीण	गांव	गांवकर	A villager.
M.	स्थ	स्थीण	कोंकण	कोंकणस्थ	A Kôkuṇee.
H.	दार	दारीण	सुभा	सुभेदार	A soobhedar.
H.	बंद	बंदीण	नाल	नालबंद	A farrier.
H.	वाला	वाली	दूध	दूधवाला	A milkman.
M.	आड्या	आडी	वाट	वाटाड्या	A guide.
M.	वान्	——	गाडी	गाडीवान्	A coachman.

Terminations.	Primitives.	Derivatives.	
	2. Objects or Subjects.		
f.			
ई	सराफ	सराफी	Money-changing.
की	पाटील	पाटिलकी	A patelship.
गिरी	गुलाम	गुलामगिरी	Slavery.
शाई	सोदा	सोदेशाई	Blackguardism.

From Adjectives, and are called Abstract Nouns.

पण n. M.	चांगलें	चांगलेपण	Goodness.
पणा m. M.	वाईट	वाईटपण	Badness.
ता f. S.	सत्य	सत्यता	Truth.
त्व n. S.	पीत	पीतत्व	Yellowness.
य n. S.	अधिक	आधिक्य	Excess.
आई f. H.	धट	धटाई	Obstinacy.
ई f. H.	थंड	थंडी	Coldness.
	कुमार	कौमार	Youth.

From Verbs, and are called Verbal Nouns.

णार c. M.	कर(or कृ S.)	करणार	A doer.
णारा c. M.	———	करणारा-री-रें	A doer.
णी f. M.	———	करणी	An acting.
क m. S.	———	कारक	A causer.
तृ c. S.	———	कर्ता-र्ती-र्तें	An agent.
अण n. S.	———	कारण	A cause.
अण n. S.	———	करण	An instrument.
इया f. S.	———	क्रिया	An acting.
म n. S.	———	कर्म	An object.
य n. S.	———	कृत्य	An act.
अन n. S.	गम(or गा S.)	गमन	The act of going.

ADJECTIVES.

Adjectives in Mura*thee* are not attended with any peculiar difficulties.

1st. Many adjectives have separate terminations for

the three genders; these are always; for the singular आ m. ई f. and एं n., and for the plural ए m. या f. and ईं n., as चांगला, चांगली, चांगलें sing., and चांगले, चांगल्या, चांगलीं pl., good.

These adjectives have only two cases—the nominative, as above, and another case, which may be called the oblique case, and which is put before all the oblique cases of nouns. It is for all genders, numbers, and oblique cases the same, viz., या or ए; as चांगल्या or चांगले, both in common use, but the former is the more common in the Dukhŭṇ; thus they say हें त्या भल्या or त्या भले माणसाला दे, Give this to that good man. All other adjectives are indeclinable. नामा, bearing the name of, has नाम्नि for its nominative feminine, and एक, one, in the oblique case, often assumes the same terminations as adjectives in आ. When the noun is not expressed the adjective is declined like a noun, as त्या भल्याला दे.

2nd. Adjectives in Mura*thee* have not properly any degrees of comparison. The only change that takes place is in the noun which is the object of comparison, which is put in the fifth case, that is, it has हून or पेक्षां affixed, and in the superlative the आंत or मध्यें of the 7th case; thus, चांगला means good; त्याहून or त्यापेक्षां चांगला means better than that; and सर्वांहून, सर्वांपेक्षां, सर्वांत or सर्वांमध्यें, चांगला, means best of all. To express equality इतका, एवढा, &c. are used with the oblique case, as तो तुझ्या एवढा, He is equal to you. Simple superiority is expressed by अधिक with the ablative, as हें त्याहून अधिक आहे, This thing is superior to that. Inferiority is expressed by कमी, as तूं त्याहून कमी आहेस, Thou art inferior to him. A small degree of inferiority is expressed by adding the termination सर or सा-सी-सें to an adjective, as कालसर, blackish, काहींसा-सी-सें somewhat.

3rd. The terminations generally made use of for the formation of adjectives will appear from the following table:—

TABLE OF ADJECTIVES.

Adjectives are

Derived from Murathee Nouns or Adverbs.			
Terminations.	Primitives.	Derivatives.	
ई	कोंकण	कोंकणी	Kôkunee.
ईल	आंत	आंतील	Interior.
कट	मळ	मळकट	Filthy.
का-की-कें	रोड	रोडका-की-कें	Lean.
खाऊ	भाड	भाडखाऊ	A bawd.
खोर	कज्जा	कज्जेखोर	Quarrelsome.
गट	खोल	खोलगट	Deep.
चट	पाणी	पाणचट	Waterish.
चा-ची-चें	घर	घरचा-ची-चें	Household.
ट	उंच	उंचट	Highish.
पट	पांच	पांचपट	Five-fold.
भरू	पोट	पोटभरू	Only filling the stomach.
या	बायको	बायक्या	Womanish.
ला-ली-लें	तेथें	तेथला-ली-लें	Belonging to that place.
वट	रान	रानवट	Belonging to a desert.
वार	सरिफा	सरिफेवार	Cheapish.
स	डोळा	डोळस	Having sight.
सर	काळें	काळसर	Blackish.
सा-सी-सें	लहान	लहानसा	Littleish.
Derived from Verbs.			
आऊ	जळणे	जळाऊ	Fit for burning.
आडू	खेळणे	खेळाडू	Frolicsome.
ईव	बांधणे	बांधीव	Built.
का-की-कें	मारणे	मारका	Given to beating.
पट or वट	धुणे	धूपट or धूवट	Washed.
रा-री-रें	खाजणे	खाजरा	Itch-producing.

Corrupted from Sunskrit forms.			
Terminations.	Primitives.	Derivatives.	
आळू	झोंप	झोंपाळू	Sleepy.
ईक	खर्च	खर्चीक	Expensive.
ईट	राग	रागीट	Ofan angry disposition.
कर	खोडी	खोडकर	Mischievous.
मंत	बुद्धी	बुद्धिमंत	Wise.
वंत	धन	धनवंत	Rich.
वाणा-णी-णें	गरीब	गरीबवाणा-णी-णें	Very poor.

Sunskrit forms of Adjectives used in Murathee.

शील	करूणा	करूणाशील	Merciful.
इत	आनंद	आनंदित	Joyful.
इष्ठ	कोप	कोपिष्ठ	Wrathful.
ई	लोभ	लोभी	Covetous.
क	गुण	गुणक	Possessed of good qualities.
गुण, गुणित	शत	शतगुण शतगुणित	Possessed of many good qualities.
मान्	बुद्धि	बुद्धिमान्	Intelligent.
वान्	धन	धनवान्	Rich.
विशिष्ट	जल	जलविशिष्ट	United with water.
ईय	दर्शन	दर्शनीय	That should be seen.
य	पोषण	पोष्य	That should be nourished
युक्त	प्रकाश	प्रकाशयुक्त	Giving light.
सहित	पुत्र	पुत्रसहित	Having a son.
रूप	दुःख	दुःखरूप	Painful.
अन्वित	क्रोध	क्रोधान्वित	Enraged.

NUMERAL ADJECTIVES.

The Cardinal Numbers in the Murathee, being attended with considerable difficulties, require to be more fully drawn out than would otherwise be necessary. Everything, however, requisite to be known respecting numbers may be gathered from the following tables :—

1st.—*Cardinal Numbers.*

1	१	एक, येक.
2	२	दोन.
3	३	तीन.
4	४	चार.
5	५	पांच.
6	६	सहा, सा.
7	७	सात.
8	८	आठ.
9	९	नऊ, नव.
10	१०	दहा.
11	११	अकरा.
12	१२	बारा.
13	१३	तेरा.
14	१४	चवदा, चौदा.
15	१५	पंधरा, पंध्रा.
16	१६	सोळा.
17	१७	सत्रा.
18	१८	अठरा.
19	१९	एकुणीस.
20	२०	वीस.
21	२१	एकवीस.
22	२२	बावीस, बेवीस.
23	२३	तेवीस.
24	२४	चोवीस, चौवीस, चव्वीस.
25	२५	पंचवीस.
26	२६	सव्वीस.
27	२७	सत्तावीस.
28	२८	अठ्ठावीस.
29	२९	एकुणतीस.
30	३०	तीस.
31	३१	एकतीस.
32	३२	बत्तीस.
33	३३	तेतीस, तेहतीस.
34	३४	चवतीस, चौतीस.
35	३५	पस्तीस.
36	३६	छत्तीस.
37	३७	सदतीस, सततीस.
38	३८	अडतीस, अठतीस.
39	३९	एकुणचाळीस.
40	४०	चाळीस, चाळ, ताळ.
41	४१	एकेचाळीस.
42	४२	बेचाळीस.
43	४३	त्रेचाळीस.
44	४४	चव्वेचाळीस.
45	४५	पंचेचाळीस.
46	४६	शेचाळीस.
47	४७	सत्तेचाळीस.
48	४८	अठ्ठेचाळीस.
49	४९	एकुणपन्नास-पन्नास.
50	५०	पन्नास.
51	५१	एकावन्न.
52	५२	बावन्न.
53	५३	त्रेपन्न.
54	५४	चौपन्न, चोपन्न.
55	५५	पंचावन्न.
56	५६	छपन्न.
57	५७	सत्तावन्न.
58	५८	अठ्ठावन्न.
59	५९	एकुणसाठ.
60	६०	साठ.
61	६१	एकसष्ट.
62	६२	बासष्ट.
63	६३	त्रेसष्ट.
64	६४	चवसष्ट, चौसष्ट.
65	६५	पांसष्ट.
66	६६	सासष्ट.
67	६७	सदसष्ट, सत्सष्ट.
68	६८	अडुसष्ट, अठुसष्ट.

69	६९	एकुणहत्तर.	90	९० नव्वद.
70	७०	सत्तर.	91	९१ एक्याण्णव.
71	७१	एकाहत्तर, एकेहत्तर.	92	९२ ब्याण्णव.
72	७२	बाहत्तर.	93	९३ त्र्याण्णव
73	७३	त्रेहतर, त्र्याहत्तर.	94	९४ चौऱ्याण्णव.
74	७४	चौऱ्याहत्तर, चौरेहत्तर.	95	९५ पंचाण्णव.
75	७५	पंचेहत्तर.	96	९६ शाण्णव.
76	७६	शाहत्तर, शेहत्तर.	97	९७ सत्याण्णव.
77	७७	सत्याहत्तर, सत्तेहत्तर.	98	९८ अठ्ठ्याण्णव.
78	७८	अठ्याहत्तर, अठ्ठेहत्तर.	99	९९ नव्याण्णव.
79	७९	एकुणऐंशीं.	100	१०० शंभर.
80	८०	ऐंशीं.	101	१०१ एकोत्तरशें, एकशें एक.
81	८१	एक्यांय्शीं, एक्याऐंशीं.	102	१०२ दुवोत्तरशें, एकशें दोन.
82	८२	ब्यांय्शीं, ब्याऐंशीं.	200	२०० दोनशें.
83	८३	त्र्यांय्शीं, त्र्याऐंशीं.	300	३०० तीनशें.
84	८४	चौऱ्यांय्शीं, चवऱ्याऐंशीं.	500	५०० पांचशें.
85	८५	पंचांय्शीं.	1000	१००० हजार, सहस्र.
86	८६	शांय्शीं.	10000	१०००० दहाहजार, दशसहस्र.
87	८७	सत्यांय्शीं.	100000	१००००० लाख, लक्ष.
88	८८	अठ्ठ्यांयशीं.	1000000	१०००००० दहालाख, दशलक्ष.
89	८९	एकूणनव्वद, नव्यांय्शीं	10000000	१००००००० कोट, क्रोड.

2nd.—Ordinal Numbers.

1st	१	पहिला-ली-लें &c.	5th	५	पांचवा-वी-वें &c.
2nd	२	दुसरा-री-रें &c.	6th	६	सहावा-वी-वें &c.
3rd	३	तिसरा-री-रें &c.	7th	७	सातवा-वी-वें &c.
4th	४	चवथा-थी-थें &c.	8th	८	आठवा-वी-वें &c.

3rd.—Fractional Numbers.

$\frac{1}{4}$	।·	पाव.	$2\frac{1}{4}$	२।·	सव्वादोन.
$\frac{1}{2}$	।।·	अर्धा,-र्धी-र्धें &c.	$2\frac{1}{2}$	२।।	अडीच.
$\frac{3}{4}$	।।।·	पाऊण.	$2\frac{3}{4}$	२।।।	पावणेतीन.
$1\frac{1}{4}$	१।·	सव्वा-व्वी-वें &c.	$3\frac{1}{4}$	३।·	सव्वातीन.
$1\frac{1}{2}$	१।।	दीड.	$3\frac{1}{2}$	३।।	साडेतीन.
$1\frac{3}{4}$	१।।।	पावणेदोन.	$3\frac{3}{4}$	३।।।	पावणेचार.

शेंकडा By hundreds. हजारों By thousands. लाखों By myriads.

In reference to other fractional parts of numbers, as $\frac{1}{3}$, $\frac{1}{5}$, &c., the common way of expressing them is, एक तृतीयांश, एक पंचमांश, &c.

PRONOUNS.

Pronouns in Mura*th*ee may be divided into the same classes as in English, and the purposes they serve in this language correspond to those they serve in our own.

The Mura*th*as, however, have no personal pronoun of the third person. In its stead they generally use the adjective pronoun तो, ती, तें; corresponding to *ille*, *illa*, *illud*, in Latin, which then must be translated he, she, it, instead of that. जो, जी, जें, means rather what or whatever, than who, which, and would therefore seem to be rather a compound than a simple relative pronoun, according to our ideas of Grammar; thus जो येईल त्याला चाकू दे, Give the penknife to the man that comes for it; literally, Whatever man shall come, to that man give the penknife. But in this sentence ज्याचें त्याला दे, Give it to him whose it is (to whom it belongs), जो may be translated so as to correspond to the simple relative who, which. Pronouns generally have the objective case the same as the dative; rarely, though sometimes, the same as the nominative. The adjective and relative pronouns make no change on account of gender in the oblique cases in the plural, and none in those of the masculine and neuter genders in the singular.

PERSONAL PRONOUNS.

Singular.	मी I.	Plural.
1 मी	I	आम्ही We.
3 मीं or ग्यां	By me.	आम्हीं By us.
मसीं or मजसीं	Against me.	आम्हासीं.
मज	Me (joined to another word).	आम्हा.

Singular.		Plural.
मला or मजला	To me.	आम्हाला or आम्हास.
मजपासून	From me.	आम्हापासून.
मजपेक्षां	Than me.	आम्हापेक्षां.
माझा, माझी माझें,* &c.	Of me (or) my (or) mine.	आमचा, आमची, आमचें.*
मजमध्यें, माझेठायीं	In me.	आम्हांत, आम्हामध्यें.

तूं Thou.

तूं	Thou.	तुम्ही Ye.
तूं or त्वां	By thee.	तुम्हीं By you.
तुसीं or तुजसीं	Against thee.	तुम्हास.
तुज	Thee (joined to another word).	तुम्हा.
तुला or तुजला	To thee.	तुम्हाला or तुम्हास.
तुजपासून	From thee.	तुम्हापासून.
तुजपेक्षां	Than thee.	तुम्हापेक्षां
तुझा, तुझी, तुझें,* &c.	Thine, thy, (or) of thee.	तुमचा, तुमची, तुमचें &c.*
तुजमध्यें, तुझेठायीं	In thee.	तुम्हांत, तुम्हामध्यें.

ADJECTIVE PRONOUNS.

The adjective pronouns can be used both adjectively and substantively: हा, ही, हें, This:

Adjectively :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	हा	ही	हें	हे	ह्या	हीं.
Obl. Case,	या	या	या	या	या	या.

Substantively :—

3rd Case.

Sing. m. and n.	fem.	Plur. common.
यानें-णें-ह्यानें;	इनें, इणें, हिणें;	यानी-णी, ह्याणी, यांहीं, ईहीं.
एणें, येणें, यासीं, शीं;	इसीं-शीं, इजसीं;	यांसीं-शीं, ह्यांसीं, ईहीं शीं.

4th Case.

याला, यास, ह्यास;	इला, इस, इजला;	यांला, यांस, ह्यांस, याना.
याजला, ह्याजला;	हिला, हिस, हिजला;	यांजला, ह्यांजला.

5th Case.

यापासून, ह्यापासून;	इजपासून, ईपासून;	यांपासून, ह्यांपासून.
याजपासून;		यांजपासून.

* These genitives are adjective pronouns as well as genitives.

6th Case.

Sing. m. and n.	fem.	Plur. common.
याचा-ची, &c. ह्याचा, &c.	इचा-ची, हिचा &c.	यांचा-ची, ह्यांचा.

7th Case.

यांत, ह्यांत, यामध्यें;	इंत, हींत, इजमध्यें;	यांत, ह्यांत, यांमध्यें.

तो, ती, तें, That, *used adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	तो	ती	तें,	ते	त्या	तीं.
Obl. Case,	त्या	त्या	त्या,	त्या	त्या	त्या.

जो, जी, जें, Who *or* What, *adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	जो	जी	जें,	जे	ज्या	जीं.
Obl. Case,	ज्या	ज्या	ज्या,	ज्या	ज्या	ज्या.

These two pronouns may be used substantively, and inflected in the same manner as हा, ही, हें, by substituting त्या, ज्या for the masculine and neuter, and ती and जी for the feminine, respectively, in the place of ह्या or या and ही or इ. The interrogative pronoun कोण, Who, is thus declined :—

	Sing.	Plur.
1st	कोणं	कोण.
3rd	कोणीं, कोणें	कोणीं.
4th	कोणा, कोणाला	कोणां, कोणांला.
5th	कोणापासून	कोणांपासून.
6th	कोणाचा, &c.	कोणांचा, &c.
7th	कोणांत, कोणामध्यें.	कोणांत, कोणांमध्यें.

Of the other adjective pronouns the following are the most common :—

कोणता-ती-तें	Which.	तितका-की	So many.
कोणताही-तीही	Any one.	इतका-की &c.	So many.
काय	What.	कांहीं	Some thing
जो कोणी	Whoever.	कोणी	Some one.
जें कांहीं	Whatever.	किती एक	Several.
जितका-की	As many as.	सर्व	All.
अमुक	A certain one.	आपला-ली &c.	Own.

आपण, self, is regular in its declension, and has the nominative singular and plural the same. It is frequently used in a honorific or plural sense. आपणच means simply self.

MURA*THEE* VERBS.

Mura*thee* verbs may be divided into six classes. First, Substantive verbs, some of which denote bare existence, as आहे, which denotes continued unbroken existence; असणें, which denotes that the state is not unbroken, but merely habitual to the subject of it; and होणें, which denotes the first entrance on that state. Secondly, Neuter verbs, which denote a particular kind of existence, as बसणें, to sit, राहणें, to remain, &c. Thirdly, Active intransitive verbs, which denote that there is action, but that the effect of that action remains with the agent, as लवणें, to bend one's self, चालणें to walk, मरणें, to die, तरणें, to escape, &c. This class of verbs is nearly allied to the Greek middle verb. These three classes of verbs agree in all important points in their construction, and we shall hereafter speak of them frequently as one, under the name of intransitive verbs.

The fourth class of verbs is the Active transitive, in which the effect of the action does not remain with the agent, but passes over to some extraneous, or, for the time being supposed extraneous, object, as करणें, to do, मारणें, to strike or kill, तारणें, to save. Many verbs in Mura*thee*, as in English, are both transitive and intransitive, as मोडणें, to break; for the Mura*thas* say झाड आपोआप मोडलें, The tree broke of itself, and तो काठी मोडितो, He is breaking the stick. Several active verbs are formed from neuters, merely by lengthening the first syllable in that way called by the Sunskrit Grammarians *goon*, as in तारणें, मारणें, from तरणें, मरणें, given above, and from सुटणें to escape, सोडणें, to release, &c.

The fifth class comprehends what are called Causal verbs. The causal verb is of frequent use in Sunskrit and Murathee, and corresponds to the Hiphil of the Hebrew and other Oriental languages. To form a verb of this class in Murathee from a transitive or intransitive verb, it is only, in general, necessary to add व to the root of the verb; as from वसणें, to sit down, comes वसवणें, to make sit down, and from सोडणें, to release, सोडवणें, to cause to release. The bare insertion of व, however, is peculiar to the Kôkuṇ. In the Dukhuṇ the last syllable of the root takes a short इ, or the व is changed to वि; as from करणें is formed करिवणें, or करविणें, to cause to do. The former of these is completely Dukhuṇee; the latter is of a middle class, and is not looked on as characterising either the Kôkuṇee or the Desh dialect. Some verbs are rendered causal by adding आवणें to the root. As far as the construction is concerned, causal verbs are to be classed with transitive verbs.

The sixth class comprehends Passive verbs. There is undoubtedly such a thing as a passive verb occasionally used in Murathee; but its use is very limited compared with that of the English passive verb, and its place is generally supplied by intransitive verbs, or by circumlocution. It is in a great measure confined to those who are in the habit of translating from foreign languages.

The passive verb, when it is used, is nothing more than the past participle, joined to the different parts of the verb जाणें, to go: thus, मी मारिला जातों, I am being struck, means properly I go struck, and मीं सोडला गेलों आहें, I have been released, means I have gone released. For the former of these, however, a Muratha would say मी मार खातों, I am eating blows, and for the latter मी सुटलों, I have escaped. When a neuter verb can be found which will

convey the sense, it should always be used instead of the passive.

MOODS AND TENSES OF VERBS.

The moods of the Mura*th*ee verbs are the Indicative, Conditional, Potential, Subjunctive, Imperative, and Infinitive.

INDICATIVE MOOD.

The tenses of the Indicative Mood are four present, seven past, and two future.

1*st Present Tense.*

This tense is formed by adding to the root अतों for intransitive verbs, and इतों for transitive, except those which end in a vowel, as मी उठतों, I rise, मी करितों, I do. In the Kôkuṇ, however, the इ is scarcely ever heard, whereas in the Desh the vulgar use it even in those verbs which belong to the intransitive class. Verbs having ह for the last syllable of the root, though transitive, take अतों, as पाहतों, I see; also those which have the long आ in the root, as सांगतों, मागतों, &c., while those which have a long vowel for the final letter of the root, as देतों, take simply तों.

The present tense is used with considerable latitude, and has the following shades of meaning. 1*st.*—It is used of an act which *has lately commenced and is in a state of progression*, as मी जेवतों, I am dining, तूं थट्टा करितोस, You are jesting. B. 71, 2. 2*nd.*—It is applied to an act which *was present* at the particular past time referred to in the discourse, though now long past, as भोज राजा विचारितो, Bhoja Raja asks, *i.e.* asked at the time referred to in the discourse. N. B.—This is a common Latin and Greek use of the present tense. 3*rd.*—It denotes that the act is habitual to the person, as मी याचकांस लाखों रुपये सहज देतों, I am in the habit of freely giving to the poor hundreds of thousands of rupees. S. 2, 17. 4*th.*—It denotes that the action is *just about to commence*, as चल, मी तुला कांहीं मौज दाखवितों, Come, I will show you something strange; or, Come, I am going to show you, &c. B. 1, 6. 5*th.*—An action which is to take place in some future time, but of the *certainty* of which the writer or speaker gives a greater assurance by using the present tense, as उद्यां सकाळपासून तुम्हास

मोकळिक देतों, I will give you free leave to-morrow, the whole day from morning to evening. B. 71, 15. *6th.*—An act which the person speaking *infers from appearances* is exceedingly likely to take place, as a notorious robber or old offender, on being apprehended, might say आतां सरकार मला खचीत मारितें, Now the government will certainly execute me, मी खचीत मरतों, I am a dead man. *7th.*—It is used, as in English, to form a sentence *containing a general maxim* equally true in past, present, and future time, as जो आपल्या मुखानें आपली स्तुति करितो तो लघुत्व पावतो, He who with his own mouth spreads abroad his own fame is sure to meet with contempt. S. 3, 1.

2nd Present Tense.

This tense is compounded of the present participle and the present tense of the verb to be, as in English. *1st.*—It expresses that the action is in a state of progression, as तो लिहित आहे, He is writing, आम्ही तुझी वाट पाहत आहों, We await your coming. B. 27, 14. *2nd.*—It is also used to express an act that was in progression at a particular past time referred to, as पांखरें येत आहेत जात आहेत असें त्यानें पाहिलें, He saw the birds going and coming. B. 84, 4. *3rd.*— It is used of an action which was past at the time referred to, to denote that the act to which it is applied *continued to that time*, and did not even then *necessarily terminate*, as तूं येथें किती दिवस अनुष्ठान करीत आहेस? How long have you been performing acts of devotion here? S. 20, 2. *4th.*—It denotes the agent's forwardness to perform a particular act, as त्याविषयीं ती जीव टाकीत आहे, She is ready to lay down her life for him.

3rd Present Tense.

This is the first present tense (occasionally shortened a little for the sake of euphony) with the verb आहे. It does not seem to differ in meaning materially from the preceding. Perhaps the distinction, if any, is that it is not requisite that the act should be so uninterrupted as in the former instance; thus I may say आज मी लिहितों आहें, I am engaged in writing to-day, without being employed in writing at that precise time. It would not be so correct to say आज मी लिहीत आहें, but if it is wanted to convey the idea that I am writing at the moment, then मी लिहीत आहें

would seem to be the preferable form, though it cannot be denied that here मी लिहितों आहें would be very proper. See B. 3, 12, where तो रडतो आहे means He is crying, viz. at this instant. In conversation the latter form is more frequently met with in the Kôkuṇ, while in writing and in the Dukhuṇ the former is more generally used.

4th Present Tense.

This is the present participle with the present tense of the verb असणें. It is used to express a habit, or the usual state of the agent, as मासे समुद्रांत राहत असतात, Fishes reside in the sea.

Imperfect Tense.

This is the present participle with the past tense of आहे. It refers to a thing in progress at a particular specified past period, at which the action remained incomplete, as इतक्यांत येक वाघ येत होता, At that instant a tiger was approaching. S. 13, 10.

Past Indefinite Tense.

This tense is generally formed by adding अला, &c. to the root. Transitive verbs take इ before the termination in the Dukhuṇ, but the इ is frequently omitted in the Kôkuṇ. On the other hand, in the Dukhuṇ almost all neuter verbs may take इ in this tense, without the imputation of vulgarism, and several give it the preference. A list of these, with that of several other irregular classes of verbs, will be found after the paradigmas. The reason why this tense is called indefinite is not because it may not have relation to some definite period of past time, but that it is capable of being applied to any time that is fully past before the present instant, as तो मला काल म्हणाला, He said to me yesterday; त्याने मला याच क्षणांत मारिलें, He struck me just a moment ago; तिने मला संपूर्ण गोष्ट सांगितली, She told me the whole story.

The only difficulty which can here occur to the learner is the different form of the verb, and the difference of the construction in the two last instances from what it is in the first. The Native grammarians call the *first* form of construction the कर्त्तरि प्रयोग. It is that form in which the verb has the agent for its nominative, as in English and Sunskrit active verbs, as तो बोलिला (स उवाच), He spoke, तो बोलिली, She spoke. The *second*

they call the भावी प्रयोग : there there is not a nominative in the sentence, but the nominative to the verb is *it* understood. This has some relation to the English and Latin impersonal verb, and can be literally translated with the substantive verb understood, by a passive verb used impersonally, as त्याने म्हटलें, literally, It was said by him. In Sunskrit it may be rendered by तेन उक्तं. The *third* form is called by Native grammarians the कर्मणि प्रयोग; this is the same as the last, only that the proper nominative to the verb is expressed, so that the verb no more appears to be impersonal, but is seen to agree with its object, as त्याने गोष्ट सांगितली, which may be literally rendered in English, The story was told by him; and in Sunskrit तेन वार्त्ता कथिता, although it is customary to translate such a sentence, He told the story. N.B.—The learner is carefully to observe that the verbs which take the direct form of construction, as in the first example, are those of the intransitive class, and that the indirect form is required by verbs of the transitive class.

2. There are two secondary conditional uses of this tense, to which the student must pay attention. (1.) It is used as the first member of a conditional sentence with जर (if), expressed or understood, in supposing the occurrence of a probable, or possible, but still doubtful event, as कधीं तूं आमच्या दारावरून आलास तर मजकडे ये, Shouldst thou ever pass our door, come to me. B. 46, 10. (2) It is used in a conditional sentence with म्हणजे (when), following it, to point to a future event of the occurrence of which the speaker entertains no doubt, upon which the performance of some other act is made to depend, as तो आला म्हणजे मला सांग, Tell me as soon as ever he comes; तो बोलला नाहीं म्हणजे त्याची हुय्यो करीत, When he said nothing, then they were in the habit of shouting after him. B. 86, 6.

Perfect Tense.

This tense is a compound of the last mentioned and the present tense of the verb आहे. Its construction is in everything the same as that of the past indefinite. 1*st*.—It differs in meaning, however, thus far, that while the former tense takes in all past time, it *excludes* the present; this tense, however, along with all past time, *includes* the present, and consequently implies that no change has taken place as relates to that act

regarding which the assertion is made, as त्या संगातीं जेवायास बहिणीने मला बोलाविलें आहे, My sister has invited me to dine with them. B. 23, 6. This sentence implies that the invitation has not been revoked, nor the time for complying with it passed, so that it remains in full force at the present moment; त्याने ग्रंथ केला आहे, He has written a book, which book remains to the present day. See Lind. Mur. Gram. p. 82. The only difference between the English and Mura*th*ee use of this tense seems to be that when *just this instant*, and other such marks of the present time, are inserted in English, we use the perfect tense, but the Mura*th*as more philosophically retain the past indefinite, and translate I have just heard the news, by म्या आतांच वार्ता ऐकिली, for it is evident, notwithstanding the word just, that the hearing of the news must have taken place some short time previous to the time of this present discourse. 2*nd*.—This tense is occasionally used without any mention of the agent by whom the act was performed, in which case in English we use the present passive, as आई पुरली आहे तेथें जातो, He goes to the place where his mother is buried. B. 159, 11. 3*rd*.—It is also used dramatically for the pluperfect tense. See B. 86, 10, where चालला आहे is used for चालला होता, for the proper sense of which see under No. 4 of the pluperfect.

Pluperfect Tense.

This tense is formed from the past indefinite, by the addition of the past tense of the verb आहे. 1*st*,—It denotes, as in English, that a particular past act had been completed at or previous to a particular past time specified, as त्यानीं तिला ताटोवर निजविली होती तेव्हां म्या पाहिली,* Just after they had placed her on the bier, I saw her; ती थंड झाली होती, She had become cold. B. 151, 7 & 8. 2*nd*.—It is used of an act performed at some time between which and the present time it is capable of being inferred, merely from the sentence, that some considerable interval must have elapsed. To translate such a sentence into English, we generally, though not universally, use simply the past indefinite tense, as मावशीने माझे वाढ दिवशीं हो अंगठी दिली होती, My maternal aunt gave

* In this sentence निजविली and पाहिली, following तिला, is contrary to all analogy: पाहिलें &c. should be substituted, or if not, ती be put for तिला.

me this ring on my birthday. B. 45, 12. मला वाटलें होतें कीं तूं पहिल्यानें मुलींचा सत्कार करसील, I had thought that you would first pay your respects to the young ladies. B. 26, 14. *3rd.*—It is used, though in the same reference to time, yet in cases where there is no sensitive agent, but merely an inanimate instrument, in which case the imperfect passive must be used in rendering the sentence into English, as नौका दोरीनें बळकट बांधली होती, The boat was tied fast by a rope. B. 77, 20. Indeed this indefinite pluperfect may often be rendered by the imperfect passive in English even when there is a sensitive agent, as in the first example under the last number, which might have been rendered, This ring was given me by my aunt, &c. *4th.*—This tense is used for the imperfect active in some verbs, as दादाचें तुझें काय चाललें होतें? What were you and my brother carrying on together, viz. some little while ago? B. 24, 6.

Incepto-Continuative Preterite.

This tense is compounded of the present participle ending in तां, and the past tense of the verb होणें. It specifies that at a particular past time the agent began to perform the act in question, which act we are warranted in inferring came to be fully completed. The only difference in meaning between this and the indefinite past tense, with which in its general acceptation it agrees, is that this tense mentions the commencement of the act, mentions that the person became an agent, leaving us to infer the rest; whereas in the common past tense we are told only of the completion of the act, while we infer of course that it had a commencement. This tense is pretty much confined in its use to translation from the Sunskrit, as धृतराष्ट्र बोलता झाला, Dhriturashtru began and spoke as follows. The student is to remark, however, that if he wants to describe the commencement of an act that was interrupted, he must not use this tense, but the infinitive of the verb with लागला, as जेव्हां तो बसूं लागला तेव्हां, When he began to sit, then, &c. S. 2, 12. But बोलूं लागला may occasionally be used for बोलता झाला. See S. 2, 13.

Simple Past Habitual.

The first person singular of this tense is formed by adding ई to the root for transitive and ए for intransitive verbs, except that those verbs whose root is a monosyllable ending in a vowel take ई, and those whose root ends in ह, in the Kôkuṇ, take ए or ई; घे, दे, &c. are also

used in the Kôkuṇ for घेई, देई, &c. See B. 8, 7, where देस means you were in the habit of giving. The third person plural of those verbs which take ई ends in ईत, and of those which take ए in अत. The variations of the other persons will appear from the paradigma. 1*st.*—The common use of this tense is to point out that the act was habitual at some past period, definite or indefinite, as तो बाहेर निघे व कमरेस चार पांच चिरगुटें बांधी, He was in the habit of sallying forth, and binding four or five pieces of cloth around his loins. B. 85. 2*nd.*—It denotes that at a particular past time the agent was inclined to perform the act, but it is not used positively in this sense; it is only employed with ना affixed, to signify the opposite state of mind to that we have described, as तो जाईना, He would not go away. S. 15, 16. नाव सोडितां येईना, The boat would not come loose. B. 78, 1. 3*rd.*—It is used in a sentence with another verb, either of a past or present time, to denote that this act was fully completed during the continuance of the other act. When the other verb is of the past time we translate this verb in English by the pluperfect tense (1), and when it is of the present time we require to translate this by our second future tense (2) or present subjunctive, as (1) तीं मुलें ओ येई तोंवर जेवलीं, These children ate till they had arrived at the very point of vomiting. B. 77, 5. (2) दुसरा आपणास देई पर्यंत तरी वाट पाहावी, You ought at least to wait till some other person shall have given you them, or till some other person give you them. 4*th.*—This tense is also used for the proper present subjunctive, as शरीरास आयास न पडे असें अंग राखतो, He takes care that it may never become necessary to expose himself to any great bodily exertion. See K. अंगराख्या. 5*th.*—In old Prakrit books this tense is used for the present or past or future indicative, thus तो करी means तो करितो, or तो करिता झाला, of तो करील, making a true aorist. See Appendix.

Compound Past Habitual.

This is the present participle of the verb with the past habitual tense or असणें. It is used as synonymous with the simple tense in its first application, as माला करून तो ब्राम्हण त्यावर नित्य बसत असे, Having erected a temporary watch-tower, that Brahmun was in the daily habit of sitting on it.

1*st Future Tense.*

The *first* future tense is formed by adding न to the past habitual for the first person singular, and ल for the third. The other inflexions will appear from the paradigma. 1*st.*—This tense is used as the English first future, to designate an act that in the view of the speaker is really to be performed in future time, as मी मरून देवाजवळ जाईन, After I die I shall go to God. B. 17, 11. 2*nd.*—It expresses willingness to perform a particular act, as मो त्याला माझा वांटा देईन, I will give him my share: B. 36, 1. 3*rd.*—It may denote an act, as in English, which in the speaker's view is necessarily dependent on some merely supposed future act, as तूं कांहींच खाशिल नाहींस तर लौकर मरसील, Should you not eat anything, you will quickly die. B. 17, 9. 4*th.*—It may be used for the first member of a conditional sentence with जर expressed or understood, provided that in the supposition *great respect* is intended to be shown, or that the supposition is such as in the view or profession of the speaker *is not likely to be realised*, or regarding the realisation of which *he is indifferent*, as त्याला औषध द्याल तर तुमचा उपकार जन्मवर विसरणार नाहीं, If you would have the goodness to give him medicine, I shall never forget your kindness as long as I live (literally till my next birth) (B. 15, 8); and as in the former part of the following sentence, मला राज्यपदीं बसवाल तर मी हें राज्य चालवीन, If you please to seat me upon the throne, I will govern the kingdom for you. S. 5. 13. 5*th.*—The future is of frequent use in Mura*th*ee where we use *should* and *would* to characterise an act which at a particular past time was considered as about to happen, as आम्ही प्रतिक्षणीं भिऊं कीं तूं आतां मरसील, We were every moment afraid that you would instantly die. B. 5, 15. 6*th.*—It is used after a supposition, to point out a *supposed consequence* or concomitant of such an occurrence, as असा कोण दुष्ट आहे कीं दुसरा विपत्तींत पडला असतां त्यास हंसेल? Who is there so wicked (that would mock) as to mock another who has fallen into adverse circumstances? B. 87, 10. 7*th*—It is used with an imperative following, or with जेव्हां, expressed or understood, preceding, where in English we use the *present indicative*, as बाकीचांचें तुझ्या मनास येईल तें कर, Do with the rest whatever you please. B. 167, 8. तुला भूक लागेल तेव्हां खायास मागतां येतें, When you are hungry, you can

ask for food. B. 67, 7. *8th.*—It is used to express that a particular act is incumbent, and is Englished then by *should,* as कां पळेन ? Why should I flee ? B. 132. 11. *9th.*—It is used in a present potential acceptation, and is Englished by *can;* but then the sentence is, I believe, always of an interrogative form, as त्यास दांत आले नाहींत तो खाईल कसा ? He has got no teeth yet; how then can he eat ? B. 3, 16. *10th.*—It is used as a past potential, and Englished by *could,* as. सर्व मुलखांत पांडव कोठून असतील ? How could the sons of Pandoo spread abroad over the whole country ? *11th.*—It is used to express dubiety, *i.e.* that the act may or may not happen, as कोणी तरी यास बरें करणारा भेटेल, We may meet with some one or other who can cure him.

2nd Future Tense.

This is the future participle of the verb with आहे. *1st.*—Taken positively it means that some act has been resolved on, and is therefore expected to take place in future time, as काय खेळणार आहां ? What are you going to play at ? B. 33, 9. *2nd.*—The chief use, however, of this tense is, by its negative, to deny what is affirmed in the first future; thus the Mura*th*as say तें मी कधीं होऊं देणार नाहीं (very seldom न देईन), I will never permit that. B. 62, 16. N. B.—The negative form of construction may be used, it is believed, in relation to this first future in any of its senses. as असें कसें होईल ? How can that be ? असें होणार नाहीं, That cannot be. B. 43, 15, 17.

3rd Future Tense.

This tense is compounded of the future participle, and the past tense of the verb आहे. It implies that the act was in progress towards existence at some past time, but that it ever did or will exist is denied or left uncertain, as तुमची किती बेगमी होणार होती ? What great wealth were you going to possess ? B. 100, 4.

CONDITIONAL MOOD.

We have seen that several tenses of the indicative may be used to express conditionality, a thing common in English and other languages, as well as Mura*th*ee. There are, however, certain formal conditional tenses which come now to be considered.

Simple Present.

The first person singular of this tense is the same as that of the present indicative, but the second person masculine terminates in तास, the third in ता, &c. See the paradigma. 1*st*—Its primary use is to make the supposition of the near approach or futurition of a given act, or to express a consequence that would thence in the speaker's view result, as हां हिंवाळा न येता आणि पावसाळाच राहता तर वरें होतें, Were that winter never to come, and the rainy season always to remain, it would be delightful. B. 11, 7. 2*nd*.—It is more frequently used in conditional sentences, where the supposition has reference to past time, as मी तसें करितों तर तुसीं मसीं गांठ कसी पडती? Had I acted so, then how should ever you and I have fallen in with one another? B. 107, 4.

Compound Present.

The compound present is the participle of the verb, with the present conditional of असणें. It is used in much the same sense as the preceding, but is more particularly applicable to acts in progress at the time to which the supposition refers, as तो जर काम करीत असता तर असा अनर्थ कशाने घडता? Had he been employed at his work, how could such an accident have happened? असा पाऊस सर्वकाळ पडत असता तर चांगलें नसतें, Were rain like this to fall continually, it would not be good for us.

Imperfect Tense.

This is the past indefinite of the indicative mood, with the present conditional of the verb असणें. In the second person, however, the final consonant is dropped. It is used in nearly the same sense as the present. in its second acceptation, as तें थोडक्यांत चुकलें, नाहीं तर ती पडली असती, It missed by a little, otherwise she would have fallen, *i.e.* she narrowly escaped a fall. B. 61, 9. जर तुझी मजकरितां इतका श्रम केला नसता तर मला मरून फार दिवस झाले असते, Had you not been at all that trouble about me, I should have been dead long ago. B. 8, 9, and 11.

Perfect Tense.

This tense is compounded of the present participle and असलें. It serves to form the supposition of an act having been performed the effect of which remains in existence at the present time, especially in

regard to a future act, as in such common sentences as the following: तो जात असला तर तें काम त्याला सांगा, Should he be going, then intrust the business to him.

Pluperfect.

This is the past tense with असलों. It supposes an act fully performed some time before the present time, but the effect of which still remains, as मी असो लवाडो केलो असलो तर मग मी द्वाड खरा, Should I really have been guilty of such roguery, then truly I am wicked; तो नसला गेला तरीं मी त्याकडे जाणार, Though he had not gone, I was going to him. B. 195, 9. तो मुंबईहून आला असला तर लौकर मला सांग, Should he have arrived from Bombay, then let me know instantly.

Future Tense.

This is the future participle with असलों. It has in it the supposition of an event taking place in future time to be followed with certain conditions, as जर तो जाणार असला तर मला सांग, Should he be going, then tell me.

Present Dubitative.

This is the present participle with असेन. It implies that the agent most likely is performing the act, yet for all the speaker says he either may or may not, as तुझा बाप तुझी वाट पाहत असेल, Your father most probably will be expecting your return.

Past Dubitative.

This is the past tense of the verb and असेन. This tense implies that the act most probably has taken place in past time, but the degrees of probability are various. 1*st*.—Sometimes the probability is great, and we translate by *must*, as तुम्ही मला शिकविलें असेल, You must have taught me. B. 7, 18. N.B.—When this idea, however, is meant to be expressed, it is better to subjoin असावें than असेन, as तुम्ही कांहीं तरी कुचेष्टा केली असावी, He must have been teasing you in some way or other. B. 24, 9. त्यानेंच नेलें असावें, He must have taken it. B. 41, 6. 2*nd*.—When there is but a common probability of the act having taken place, we use *may* in English; as तो आला असेल, He may have arrived; तो कशाने वेडा झाला असेल बरें? Pray how may he have become deranged? B. 87, 16. 3*rd*.—When the

scene of the action is laid in a past time previous to another past time, then we English this tense by *might*, as मी आल्यापूर्वी तो गेला असेल, He might have gone before I arrived. N.B.—Such phrases as जर तो जात असेल, instead of जर तो जात असला, and जर तो गेला असेल, instead of जर तो गेला असला, are not unfrequently to be met with among careless writers and speakers, especially in Bombay, but they ought to be avoided, as introducing unnecessary confusion among the tenses of the verb.

Future Dubitative.

This tense is the future participle in णार with असेन, as मी लिहिणार असेन, I may be going to write.

POTENTIAL MOOD.

In Mura*th*ee the potential mood has four forms.

1*st*.—The first form is a modification of the verb made by the insertion of a single or double व after the root, and then using the verb impersonally along with the dative case of the agent colloquially, or, classically, with a new instrumental formed from the genitive, as आतां मला (or माझ्याने) लिहवतें, Now I can write, *i. e.* the wound or disease in my hand no longer prevents me from writing, or that inconvenience of place or other obstacle which prevented me writing has been removed, This is the common potential used in pure Mura*th*ee, and it is generally employed, though not exclusively, to point out physical possibility. The student has seen, however, that the present and future indicative are often used where we use the potential mood. We shall give a few examples of the use of this potential in some of the simple tenses, for to these its use is chiefly confined.

Present Tense.

The future indicative or future potential is generally used for the present potential when taken positively, but the negative form is of frequent occurrence, as तो खाईल कसें? How can he eat? त्याच्याने खाववत नाहीं, He cannot eat, or interrogatively, Can he not eat then? B. 3, 17. माझ्याने नाहीं ह्मणवत नाहीं, I cannot say nay to it. B. 59, 12.

Indefinite Past Tense.

It is used of a single past act, as तिला एक शब्द बोलवला नाहीं, She could not say a single word. B. 67, 12.

Past Habitual Tense.

This tense is used of repeated past acts, as तुला कांहीं खाववत नसें, You could not eat anything. B. 5, 14. तिकडे मुलीच्याने पाहावेना, The girl could not look in that direction. B. 69, 8.

Future Tense.

This tense is in common use in a positive sense, as तुझ्याने कशावरून सांगवेल? How can you tell?

Present Conditional.

An example of this we have below, असें जर तुला म्हणता तर त्या वेळीं तुझ्याने त्याची थट्टा करवता? If he had spoken to you in that manner, could you then have mocked him? B. 87, 7 and 8.

Present Imperative.

This is used B. 87, 9, असें मजपासून न करवूं, Let me never be capable of such an act as that.

Such are a few examples of the first form of the subjunctive mood. The student may make as many more as he pleases from the various tenses of the indicative, but, as they are not often used by the Mura*thee* people themselves, he should in a great measure confine himself to those we have specified, till experience teach him how far more complex uses of this mode are intelligible.

2*nd.*—The second form of the potential mood is made up of the infinitive mood and the various tenses of the verb शकणें, to be able, as मी करूं शकतों, I can do it; तो करूं शकेल, He will be able to do it. This mode of expressing potentiality, though common in English and Hindoostanee, is by no means so in Mura*thee*, except in Bombay, and among those natives who have much intercourse with the English.

3*rd.*—The third form of the potential mood is that where it is intended to express (1) a capability which is not natural, but derived from instruction, or (2) a potentiality which is the fruit of reflection. It is composed of the present participle ending in तां or the dative of the supine, with the different parts of the verb येणें, to come, used impersonally with the dative of the agent, as मला लिहितां येतें, I can write

i.e. I am acquainted with the art of writing; त्याला लौकर बोलतां (or बोलायास) येईल, He will soon learn to speak. त्याचें वय पाहून त्याकडे दोष म्हणून लावतां येत नाहीं, Considering his age, I can hardly impute any blame to him. B. 309, 14.

4th.—The fourth form of the potential is the dative gerund with the verb फावणें, to have leisure, used impersonally, and having the name of the agent in the dative, as मला फावेल कसें? How can I have leisure? B. 21, 13. आज मला लिहायास फावत नाहीं, I have no leisure for writing to-day.

SUBJUNCTIVE MOOD.

In Mura*th*ee this mood is formed by adding आवें to the root. It requires the indirect method of construction formerly explained, as required by the past tense of transitive verbs, and may be termed the *Ass's Bridge* in Mura*th*ee Grammar. It has been usually looked on as a different form of the imperative, and it is indeed capable of being used for the imperative, and also to denote permission, propriety, &c. as is the subjunctive in English and many other languages, but its primary acceptation is that of a proper subjunctive, as the learner will see from the following examples, all of which may be derived from a subjunctive, but many cannot form an imperative original.

Present Tense.

1st.—It is a proper subjunctive, that is, it is subjoined to another verb, which verb expresses the reason, grounds, &c. of the act in question. In this acceptation when म्हणून, or a word of like signification follows, it is Englished by *may* or *might*; in other cases *should* is its proper rendering, but in many cases the infinitive will answer well for both, as पुनः त्याने तो अपराध न करावा म्हणून कानास खडा लाव, Press a sharp-pointed pebble to his ear, in order that he may not again commit the same fault. K. राजा नेमावा म्हणून सर्व पक्षी एकत्र झाले होते, All the fowls had assembled in order that they might elect a king (or to elect a king). E. 256. जिवाभावाने काम केलें म्हणतोस पण काम व्हावें तसें झालें नाहीं, You laboured with all your might and main;—you say, not, however, in such a way as that the work should really be accomplished (or so as to

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effect the accomplishing of the work). K. 2*nd.*—It denotes *authority* or *permission,* as त्याने सिंहासनावर वसावें इतरांस अधिकार नाहीं, That person may sit on the throne; others have no right to sit on it. S. 2, 15. 3*rd.*—It denotes *a degree of* considerable incumbency, and is rendered by *must,* as त्याने काय उपाशीं मरावें? What then, must he die of hunger? B. 3, 18. 4*th.*—It denotes *fitness* or *propriety,* and is Englished by *ought* or *should.* This is one of its most common uses, as ज्याचा अपराध केला असेल त्यापासीं क्षमा मागावी, You ought to beg pardon of the person you have offended. B. 88, 12. तुला नित्य बळि उगांच कशासाठीं द्यावा? Why should I then daily provide an offering for you to no purpose? S. 7, 1. 5*th.*—It denotes that *slight degree of incumbency or propriety* which we generally mark in English by the phrase *is to,* as आतां यावरून काय समजावें? What now are we to understand by this? B. 12, 8. असा अर्थ जाणावा, Such is the meaning in which you are to understand it. K. *passim.* 6*th.*—It is used to express *past futurity,* as मीहि यावें तों शरीरांत विकृति झाली, I too should have come, but at the very time I became unwell. (Original letter.) Here, however, there seems an ellipsis, which should be filled up thus, मीहि यावें असें होतें, &c. 7*th.*—It is frequently used for the *past habitual,* and then may be Englished by *would,* as त्यापासून कोणास उपद्रव नसे, त्याला फारच कंटाळा आणिला तर मात्र त्याने पिसाळावें, In general he hurt no one, only when he was excessively teased he would become outrageous. B. 86, 3. See also S. 1, 6. त्याने जे समयीं वरतें वसावें, And whenever he sat above (would sit above), &c. 8*th.*—It is used as a *future,* but then it is *interrogative,* as आतां आपण काय करावें? What shall we do now? B. 32, 16. 9*th.*—If is used for the *present potential,* but then generally in an *interrogative* form, as त्याची आतां काय दशा सांगावी? What can we now say of his state? K. मुला तुला काय म्हणावें? Boy, what can I say to you? These are much allied to the examples under the last head, but, in studying the passages referred to, the student will perceive that *there* there was no want of objects, but a difficulty of choosing among them, and the question was, which of these shall we choose? but in the examples now given the speaker is puzzled; all his means for the moment fail him, and therefore the potential mood is required in English. See also K. तोंड, about the middle of the article. N. B.—When such sentences are joined to a verb in a past tense they then require to be translated by *could,* as इतकें सांगितल्यावर मग मया त्याला काय म्हणावें? After having said so much to him, what could I say more? 10*th.*—This tense is used

in a *precative* sense, as ईश्वराने तुम्हास शतगुणित फल द्यावें, May God repay you a hundred-fold! B. 290, 11. महाराज क्षमा करावी, I beg pardon, Sir. 11*th*.—This mood is used for the *imperative*. (1) For the *first* person, as आम्ही यास मारून टाकावें, Let us put him to death. E. 255. (2) For the *second* person, and then it is used in addressing even a single person, to mark greater respect than is conveyed even by the second person plural imperative, as in the following common example, where also we use the same form in English, आतां तुम्ही जावें, You may go now; *नाहीं नाहीं तुम्ही एथें असावें, No no, remain you here. B. 199, 18. (3) It si used for the *third* person also, as त्याने जावें, Let him go; माझा वांटा भावाबहिणींनी खावा, Let my brothers and sisters eat my portion. B. 17, 1. 12*th*.—It is used where in English we use the infinitive, as हें विश्व कसें चालवावें हें ईश्वरास चांगलें ठाऊक आहे, God knows full well how to govern this world. B. 12, 13. बागांत इकडून तिकडे धांवावें लागतें, I must run hither and thither in the garden. 13*th*.—It is used for the gerund, as त्यासारख्या मनुष्याच्या स्वाधीन अधिकार करावा हें मला ठीक दिसत नाहीं, The placing of authority in the hands of such a man does not seem to be proper. B. 114, 5. This sentence, however, might be translated as those under the last head, To place authority, &c., but the infinitive would be used in a gerundial sense in the English. 14*th*.—It is used as expressive of great surprise or emotion, as in the following example, क्षमा तुम्हीहि असें म्हणावें? Pardon! you too speak in that way? B. 110, 6. N. B.—This seems the proper place to direct the student in the use of पाहिजे. It takes the indirect form of construction, and has पाहिजेत in the plural; instead, however, of the instrumental case of the agent, म्यां त्वां, &c., it frequently takes the dative मला, तुला, &c. It is used in the third sense of the subjunctive, to denote incumbency or obligation, and is joined to a verb in the infinitive or in the past indicative, as मला त्याची वाट पाहात बसलें पाहिजे, I must sit and wait for him; मी जर तुला हकनाहक छळिला, तर मला तुजपासीं क्षमा मागितली पाहिजे, Had I teased you in that way, without any regard to right and wrong, it would have been requisite even for me to beg your pardon. B. 110, 15.

* It is far more polite, however, to say तुम्ही या, or यावें *quasi* I shall be happy to see you some other time.

Negative Form of the Present Subjunctive.

The negative form is properly न करावें, see Ex. 1; but there is another form of very frequent use, especially in the fourth sense of propriety. It is the infinitive of the verb with नये, which itself is न, not, and ये, it comes,—literally it does not come, as in the following sentence: केवळें आठवूं तर नये परंतु आतां आठवेल असें असणें, To be in such a state that a thing won't come into the memory by trying to recollect it, but will by and by occur to the mind. K. तोंड near the end. When joined to a verb in the infinitive mood, however, नये is used to express a negation of the act of the verb in the subjunctive mood, and it may negate most of the senses we have given above, although chiefly used to denote impropriety. N. B.—(1) Regarding the meaning of नये, when joined to the present participle in तां, as expressing rather unprofitableness than impropriety, see Molesworth's Dict. under नये, and observe that it may then take मला, &c. as well as म्यां, &c. Thus मला करितां नये means It will not be for my advantage to do it. (2)—It expresses an inferior degree of impropriety, especially that where the impropriety does not consist in the act itself, but in that act taken in connection with the situation of the speaker at the time. Thus the sea returns answer to Vikram's invitation that *he* could not come on account of a divine command he had not to transgress his boundaries, and adds therefore मला येतां कामास नये, I cannot with propriety come. S. 22, 18. म्यां येऊं नये would not have been so polite a refusal, and might have conveyed the idea that Vikram had asked him to do, a thing which was in itself improper. The following are a few examples of the use of this particle joined to a verb in the infinitive mood. The agent, if expressed (which seldom is done), must be in the instrumental case. 1*st.*—It means that the act is contrary to the disposition of the agent, as त्याने काठी उगारल्यावांचून चाकरासीं बोलूं नये, He was such a man that he could not speak to his servants without brandishing a stick over them. 2*nd.*—It is a proper subjunctive, and Englished by *should* or *may*, &c., as राज्याचें फल हेंच कीं आज्ञा व्यर्थ होऊं नये, That no wish of the king's should remain unfulfilled is the end for which regal power is

valuable. S. 28, 9. Compare 28, 11, where we have the same sentiment in a positive form, राजाची आज्ञा सर्वांनी मानावी हेंच राज्याचें फल. Again बसविलेले दगड निखळूं नयेत याजकरितां लोखंडाचे पट्टीने बसवितात, In order that the stones of a pavement may not be pushed out of their proper places, they fix them with bars of iron. K. अडू. *3rd.*—It expresses want of necessity, and is Englished by *must not*, as आशा सोडूं नये, We must not lose hope. B. 311, 6. *4th.*—It implies impropriety, as गरीबीची लाज कोणी धरूं नये, No one ought to be ashamed of poverty. *5th.*—It is used as a past habitual, and rendered *would not* or *could not*, as त्यापासून पोटभर दाणेहि मिळूं नयेत, We could not even get a bellyful of food from him. B. 321, 4. *6th.*—It isused potentially, as किती लाभ झाला असतांहि तृप्ति होऊं नये असा स्वभाव ज्याचा तो अतृप्त, He is insatiable whose nature is such that, whatever he may have gained, he can never be satisfied. K. अतृप्ति. *7th.*—It is used to deprecate some evil or other, as खाऊन माजावें पण टाकून माजूं नये, Eat and grow great, but don't show your greatness by casting away. K. टाकणें, last line. *8th.*—There are some instances when नये is well enough rendered by an imperative, but then it is necessary that there be some impropriety in the thing forbidden, as दुसरा कोणी मानीत असेल त्यावर रागास येऊं नये, But should some other person think so, don't you get angry with him. B. 106, 11.

Past Tense.

This is the same as the present subjunctive, with होतें subjoined. It is not of very frequent occurrence, but it would seem that it may be used whenever the past subjunctive is required in any of the foregoing senses. Such phrases, however, as त्वां सांगावें होतें, You should have told, I believe are not of frequent occurrence; the better form is त्वां सांगितलें पाहिजे होतें, but even this is not common; see, however, B. 88, 9. त्याची क्षमा तुला पाहिजे होती, You ought to have obtained his pardon; here झाली is understood before पाहिजे. The negative of this tense may be formed with नये, as आम्हास त्वां बोलावूं नये होतें, You should not have invited us. B. 189, 2. On the whole, natives do not usually supply the mark of the past tense. They use merely the simple form of the subjunctive without होतें, as speaking of a past event, मी तुला गाडीवर कां घ्यावें? तुझे हातांत दोऱ्या कां द्याव्या? Why should I have taken you on the carriage? Why should I have put the reins into your hands? B. 334, 2. See also No. 6 of the present subjunctive.

IMPERATIVE MOOD.

The imperative mood has only the present tense in Mura*th*ee as in English. It has three persons also as in English, although, as in other languages, only the second be properly an imperative. The second person singular is the root of the verb, as कर, do thou, लिहि, write thou. In the second person plural, आ is substituted for the last vowel, as करा, do ye, लिहा, write ye, except when the last vowel is ए or ई, when या is substituted, as दे, give thou, द्या, give ye; but should the last syllable of the root be ये no second य is added, as ये, come thou, या, come ye. Those Kôkuṇee verbs also of the form of कोमेणें drop the last ए of the root, so that the imperative becomes कोम, the same as the imperative of कोमणें. Words such as पाहणें are written पाहा, or पहा, in the second person singular and plural of the imperative. The first person, both in the singular and plural, ends in ऊं or ओं, but उं is more commonly used in the Dukhuṇ, and ought to be adopted by the student. The third person singular ends in ओ or ऊ, but, for the reason just given, ओ should be adopted. The third person plural ends in ओत or ऊत, When a vowel precedes the ओ, then वो is used for ओ, as घेवो for घेओ, Let him take. The imperative admits of the same applications as in English; and there does not seem anything deserving of particular remark, except that in familiar conversation the second person singular is more frequently used than in English, but in all addresses to *strangers* and *superiors* the student must take care to use the plural though addressing only one individual. The learner may take the following examples of the use of the imperative: पाहूं वरें कोठें आहे, Let me see then where it is. B. 23, 17. चला माडीवर जाऊं, Come, let us go upstairs. B. 25, 12. तूं आपलें काम कर, Do your own business. B. 27, 6. या सख्यानों, Come away, my friends. जा means go, but when you wish to be polite you must say ये, or rather या, meaning I shall be glad to see you again, as राम राम ये भातों, Good-bye to you now. B. 47, 6. ईश्वर तुमचें कल्याण करो, May God bless you!

N. B.—Here also we may notice the word पाहिजे, an old passive form of the verb पाहणें, to see, and meaning "is to be seen," though expressing in English "it is wanted," as मला पाहिजे, I want.

The Negative Imperative.

The negative form of the imperative is made up by adding नको to the infinitive for the singular, as मारूं नको, Don't kill, and नका for the plural, as विचारूं नका, Don't ask. See B. 17, 13, and B. 15, 18, where the student may further remark an anomaly of the same sort as one that prevails in English. In the former example the singular is used in a respectful address to God, and in the latter the plural in a respectful address to a man the superior of the speaker. The word नको is properly the opposite of पाहिजे, and means It is not wanted, as बाबा मला नको, Father, I don't want it, B. 14, 17, and in this use its plural is नकोत, as बाई इतके पेढे मला नकोत, Not so many sugar-plums for me, Madam. Observe also the answer to this, पाहिजेत तितकेच घे, Take just what you please. B. 29, 10 & 11. N. B.—नको as an imperative joined to a verb expresses that the act does not fall in with the wishes of the speaker, and therefore that he does not want it done; नये, as an imperative joined to a verb implies that the act is contrary to the speaker's sense of propriety, and therefore that he thinks it should not be done, as चुप, बोलूं नको, तूं मला कंटाळा आणलास, Silence, don't say a word; you have quite disgusted me. B. 310, 18. दरघरीं यासारिखें दर गृहीं झणूं नये, You ought not to say habitation by habitation, as you say house by house, *i. e.* the former expression agrees with the author's views of correct phraseology, while the latter does not. K. दर, last line. The 3rd person plural of नये is नयेत, all the other persons are नये.

INFINITIVE MOOD.

The infinitive mood changes the last vowel of the root into ऊं, as करूं, to do. It is not used so extensively as in English, the supine in आयास being frequently used in its stead; but that subject belongs more properly to syntax. It is used only in the present tense, as in the following example: आम्हास उपासीं मरूं देऊं नको, Do not let us die of hunger. B. 14, 13. There is no past infinitive in Mura*th*ee, and such phrases as He is said to have died in India, must be resolved into some such form as the following: They say that he died in India, तो हिंदुस्थानांत मृत्यु पावला असें म्हणतात.

PARTICIPLE.

Present.

The present participle denotes currency of action, and has no less than five forms, viz. ईत, इतां, इतांना, ईत असतां, ईत असतांना; the four last do not differ materially in meaning, but the first differs considerably from the rest. 1*st.*—The use of the participle in ईत implies that the speaker's mind is chiefly intent on the act expressed by the participle, while the other verb with which it is connected contains merely some subsidiary circumstance of the same act, and supplies a formal verb to complete the sentence, as तूं स्वतां उद्योग करीत ऐस, Do you yourself continue to work diligently. B. 167, 17. तो मौज पाहात उभा राहिला, He stood looking at the show. B. 77, 16. देवास भजत जा, Go on worshipping God. B. 116, 18. मी तुला असें नित्य देत जाईन, I will continue giving you as much every day. B. 113, 8. In like manner करीत आलों means I have continued to do; करीत गेलों I continued to do till some past time specified. 2*nd.*—With currency of action the participle sometimes expresses willingness, especially when joined to a negative participle, as बोलत नाहींस? Won't you speak? B. 3, 9. तों दौलतसिंग घेत नाहीं, Then Doulut Sing won't (would not) take it. तूं माझी अंगठी घेत नाहींस? तर तुजवर मी रागें भरेन. Won't you take my ring now? then I shall be angry with you. B. 45, 14, 18. The participle in इतां is used to express some act viewed by the speaker as of inferior importance to the principal act contained in the sentence, but during the currency of which he asserts the principal act to have taken place, as त्यांला न कळतां मागून जाऊन उभा राहिला, Without their knowledge he went after them, and stood concealed. B. 77, 7. वांकडीं तोंडें न करितां त्यानी औषध घेऊं आदरिलें, They set themselves to take the medicine without making at the same time any wry faces. B. 80, 4. The use of these two forms of the present participle in the present tense of the indicative mood and in the potential mood have been previously considered. The participle in इतांना is very much the same in signification as that in इतां, which we have just considered; thus the Mura*th*as say वारा वाजतां ये and वारा वाजतांना ये, Come at twelve o'clock. There seems, however, a more intimate union with its verb implied in this participle than was implied in the last, as तूं हरजीसीं भांडतांना चांगला विचार केला नाहींस, You did not judge properly in quarrelling with Hurjee. B. 113, 3; 108, 7. आज दाहा दिवस तिला फिरतांना पाहतों,

I have seen her these ten days going about. B. The participle in ईत असतां agrees in general with the two last mentioned, but the time of the participial act which comes into view is longer than that of the verbal act with which it stands connected, and hence it is often used as in some measure indicative of the time the verbal act took place, as भोज राजा राज्य करीत असतां एका ब्राह्मणाने नवी भूमि साधून शेत पेरिलें होतें, During the reign of Bhoja Raja, a certain Brahmun having acquired a piece of waste land sowed it with grain. S. 1. This participle is used with हि to express the unfruitfulness of the act, though properly performed, as शिकवीत असताहि ती विद्या मनांत येऊं नये, Although I teach him, he cannot comprehend that science. K. हेंगाउ. As to the participle in ईत असतांना, it is very much the same as that in ईत असतां, perhaps possessing something of the greater definiteness of the participle in ईनांना. It does not seem, however, to be of frequent occurrence.

Simple Past.

The simple past participle has two terminations—the one ला, and the other लेला. The former of these is used with auxiliary verbs to make up the different parts of the verb; and the latter is used simply as a participle or as a verbal adjective, as या भाषेंत इतर भाषांतील जे शब्द आले आहेत, The words which have come into this language from other languages. K. P. 3, 12. असें लिहिलें आहे, It is thus written. K. P. 4, 10. इतर भाषांतरांपासून आलेले शब्दांतील कितीं एक शब्द, Several words among the words introduced from foreign sources. K. P. 3, 9. Sometimes, however, even when we use the passive verb, the participle in लेला is used, provided there be no *agent* or *instrument* ex[redacted] the sentence, as नौका कांठासीं बांधलेली, होती, The boat was tie[redacted]he shore, B. 77, 17; but, next time, when the instrument is expressed, the form is changed, and we have दोरीने बांधली होती, It was tied by a rope. The participle in ला takes various prepositions after it, in the same way as substantives do, especially such as are to be found in the following examples: तुमची चाकरी सोडल्यावर, On leaving your service. B. 320, 17. वाचणें झाल्यानंतर, After the reading was over. B. 138, 11. काठी उगारल्यावांचून, Without lifting up a stick in a threatening posture. B. 320, 18. तुझी आई वारल्यापासून, Since your mother's death. B. 25, 2. महा संकट झाल्यामुळें, On account of some great misfortune happening, or having happened. असें म्हटल्यापासून, By saying that. B. 80, 10. And so of others. In all these examples the verbal

act has either been completed, or the speaker has no doubt that it will be completed; but when ल्यास is added to the root, the phrase can only be used in a suppositive sense, as गेल्यास, should he go, आल्यास, should he come. The probability, too, in the use of this phrase is generally small, or the speaker is indifferent about the suppositive act, as श्लोक काढल्यास त्यांची परीक्षा होईल, Whenever he produces his shloks, they shall be examined. B. Durpun, p. 90.

Compound Past.

This is the last participle with असतां; it has three shades of meaning. 1*st.*—It is used in relation to an event that has really happened before the time referred to, and expresses that the participial act, though it may not be the principal cause, is at least one occasion, of the verbal act, as तो खालीं आला असतां त्याची बुद्धि पुनः पूर्ववत् व्हावी, Whenever he came down, his disposition would become the same as before. S. 1, 11. 2*nd.*—It is used as the first member of a conditional sentence where the participial act has not been performed and never may be, as उपाय केला असतां दुर्गुण टाकवितां येईल, If means be used, it will still be possible to rid him of his bad qualities. B. 55. 11. Here the meaning is much the same as if केल्यास or केला तर had been used. 3*rd.*—It is also used for ला असतांहि, in a sense analogous to No. 3 of the present participle, and opposite to the first of this, as जिचा तोटा माझी सगळी संपत्ति खर्च झाली असतां भरून देऊं सकणार नाहीं, Though I should spend all my estate, I could not make up her loss. B. 255, 18. There झाली असतां means झाली असतांहि. इतकें म्हटलें असतां तो गेला, Though I had said so much, he nevertheless went. Hence it appears that असतां supplies the place of तेव्हां, तर, and तरीं.

Conjunctive Past in ऊन.

This seems to be the root of the verb with the preposition ऊन, or as written in the Kôkuṇ ओन, affixed to it. Though its meaning is not very different from the last, there is a shade of difference, and it ought to be attentively marked. In this the participial act precedes the verbal in point of time, but the two have no influence on each other as cause and effect in the common acceptation of the participle, as चार पानें उलटून पुसतीं, He turned over four leaves, and asked. B. 11, 18. 1*st.*—This participle is used to express an act performed previous to the performance of another act which has the *same agent*, as मामापुढें

जाऊन त्याचे पायां पडेन, I will go into the presence of my uncle, and on my knees beg his pardon. P. 316, 10. तीं कोंकरें पाय बांधून एकावर एक रचिलीं होतीं, These lambs were piled one above another, with their feet bound. B. 206, 1. *2nd.*—In some cases the agent of the verb is not the nominative to the participle, only the one act succeeds the other, as गाणें होऊन कांहीं दिवस राहील, After the singing is over, still a part of the day will remain. Here the meaning is गाणें झाल्यानंतर. Again, पत्र वाचतांना तिचे डोळे भरून पाणी वाहूं लागलें, While reading this letter, her eyes filled, and the tears began to flow. *3rd.*—With a past tense it is used for the past participle in ला, with पासून, as भेट होऊन वर्ष लोटलेंसें वाटतें, I think a year has passed since I saw you last; here होऊन means झाल्याला. B. 26, 2. *4th.*—Sometimes this participle is used to express the cause of the verbal act that follows. This, although frequent in conversation, is not esteemed elegant; and, although it is accordant with the derivation, it should not be generally imitated. The following is an example: तो येत असतां वाटेंत मोठा पर्जन्य पडोन एका नदीस उतार होत नाहीं असें पाहिलें, As he was returning, he came to a river on the road, over which, from a great fall of rain that had taken place, he saw there was no passage. S. 27, 18. N. B.—The learner may notice the correspondence in the above sentence between the English and the Mura*th*ee. Instead of पडोन, however, पडल्यामुळें would be more agreeable to common Mura*th*ee construction. The participle in ऊन is also used for the present participle, but then the sentence is intended to be very forcible, as हें तर मी जाणून आहें, That I know full well. B. 17, 10. पाहा मी जाणता असून इतका घसरलों. See what a blunder I have committed, wise man as I am! *5th.*—Frequently it is used with टाक, दे, and a few such other verbs as an imperative; for it is not the throwing down or giving which is chiefly before the speaker's mind, but the act of the verb which has the participle. The imperative verb gives only a sort of completeness to the action, as धुऊन टाक, wash thoroughly; फेंकून दे, fling it away.

Future.

The future participle is formed by adding णार to the root; various examples have been given of it in the auxiliary tenses of the verb, and it does not seem to differ in its participial state from the future participle in English; thus येणार means going to come, or about to come; implying that the speaker has some knowledge of an intention to come.

It is, however, often used as a verbal noun, instead of the verbal noun terminating in णारा. Indeed in the inflected cases it seems generally to be so taken, for although घेणारा, and such like, are to be found in the nominative (see B. 307, 2), yet in the inflexions we generally meet with घेणाराला, from घेणार, &c., except occasionally in the Dukhun घेणाऱ्याला, &c. which is the regular dative of घेणारा.

SUPINE.

This supine seems to be a noun of which the genitive and dative cases only remain. Besides, each of these cases has two terminations differing considerably from each other, viz. आयास, आयाला, &c. and आवयास, &c. affixes of the same meaning for the dative, and आयाचें, &c. and आवयाचें for the genitive. If a conjecture concerning the origin of these words may be hazarded, it would appear that the latter form is the true one (the former being only contracted from it), and that it is the subjunctive mood inflected; this much, however, must be confessed that, on that supposition, the व and य should have been joined together, though this is not quite decisive against the supposition. 1*st.*—The dative gerund is much the same in meaning as the infinitive, and most verbs take it instead of the infinitive, as तें मीं करावयास सिद्ध आहें, I am ready to do that. B. 25, 11. 2*nd.*—It is sometimes, though seldom, used for the gerund, as माझी कृपा व्हावयास भावच कारण आहे, Faith is the sole procuring cause of my favour. S. 2, 3. The genitive supine has three applications. (1) The first is where it is governed by a verb or a noun, and there it does not differ from the genitive of the gerund, as आम्हास देशांतरीं जायाचें पडेल, We shall be under the necessity of going abroad. B. 313, 9. करावयाची प्रेरणा, incitement to action. K. हो. (2) When no verb or noun is joined to it, or merely the substantive verb, then it signifies that kind of incumbency or propriety which we generally English by *is to, has to,* &c., as आपणासीं कांहीं बोलावयाचें आहे I have something to say to you; हें काय सांगायाचें आहे? Why need I tell you that? B. 139, 2. (3) It frequently refers to the disposition of the agent, designating him as fit or ready to perform the act, as तो एखादे दिवसीं अनर्थ करायाचा, He is such a man as will one day or other do mischief. B. 114; 5. See also K. अचळोजी. थोंडा कानास लागला तों तुटायाचा न पण थोडक्यांत चुकले, The stone struck his ear, and it (the ear) was ready to break off, but the act was deficient by a little, *i.e.* the ear was

within an ace of being struck off. B. 89; 11. This supine is also used with असणें, &c., as जायचें असणें, having to go; द्यावयाचें असतां, it being required to give. K. *passim.*

GERUND.

The gerund ends in णें, and denotes the bare act of the verb, without any circumstance of time, mode, &c. whatever. It has all the cases of a noun, and may be used in any of the cases, as nouns are, when propriety will admit. *1st.*—It is used as a proper gerund to signify the mere verbal act, as वाचणें झाल्यानंतर तो म्हणाला, After the reading (of the letter) was over, he said. B. 138, 11. *2nd.*—It is used as a noun to give name to the verb, as करणें धातु, The verb to do. *3rd.*—It denotes simply that act which flows from the verb, without the consideration of the agency by which it was accomplished, as त्याचीं करणीं चांगलीं आहेत, His actions are good. *4th.*—It expresses that kind of fitness mentioned above under the genitive supine No. 3, as तूं मला पन्नास सुपाऱ्या देणें आहेस, or better तुजकडून————देणें आहेत, You have to give me (or you owe me) fifty betel-nuts. B. 74, 7. मग जें करणें असेल तें कर, Then do as you think proper. *5th.*—It is used for the imperative, as पत्र लिहीत जाणें, Continue to write to us.

PARADIGMAS OF VERBS.

SUBSTANTIVE VERBS.

आहे, To be, *i.e.* to exist, or to be in a particular state.

INDICATIVE MOOD.

1st Present Tense.

(Used in relation to both persons and qualities.)

	Sing.			Plur.		
1	मी	आहें,	I am.	आम्हीं	आहों,	We are.
2	तूं	आहेंस,	Thou art.	तुम्हीं	आहां,	Ye are.
3	तो	आहे,	He is.	ते	आहेत,	They are.
	ती	आहे,	She is.	त्या	आहेत,	
	तें	आहे,	It is.	तीं	आहेत.	

2nd Present Tense.

(Used in relation to qualities only, in common Murathee.)

	Sing.			Plur.		
1	मीं	होय,	I am.	आम्ही	व्हों,	We are.
2	तूं	होस,	Thou art.	तुम्ही	व्हां,	Ye are.
3	तो, ती, तें,	होय,	He, she, or it is.	ते, त्या, तीं,	होत,	They are.

Past Tense.

	Sing.			Plur.		
1	मी	mn. होतों, f. होतें,	I was.	आम्ही	होतों,	We were.
2	तूं	m. होतास, f. होतीस, n. होतेंस,	Thou wast.	तुम्ही	होतां,	Ye were.
3	तो	होता,	He was.	ते	होते,	They were.
	ती	होती,	She was.	त्या	होत्या,	
	तें	होतें,	It was.	तीं	होतीं,	

N. B.—This verb is defective, the other tenses which are usually joined to it belonging to one or other of the succeeding verbs.

असणें To be usually, *or* to continue in a particular state.

INDICATIVE MOOD.

Present Tense.

I usually am, *or* I continue to be.

Singular.	m.	f.	n.	Plural common.	
1 मी	असतों	- तें	- तों.	आम्ही	असतों.
2 तूं	असतोस	-*तीस	- तेंस.	तुम्ही	असतां.
3 तो, ती, तें	असतो	-*ती	- तें.	ते, त्या, तीं,	असतात.

* In the southern parts of the Dukhun, instead of these terminations, तेंस is generally used for the second person singular feminine, and ते for the third, not only in this, but in all the following verbs.

Past Tense.

I usually was, *or* was in the habit of being.

	Sing.		Plur.	
1	मी	असें,	आम्ही	असूं,
2	तूं	असस,	तुम्ही	असां,
3	तो, ती, तें,	असे.	ते, त्या, तीं,	असत.

Future Tense.

I shall, for the most part of the time, be.

	Sing.		Plur.	
1	मी	असेन,	आम्ही	असूं,
2	तूं	असशील,*	तुम्ही	असाल,
3	तो, ती, तें,	असेल.	ते, त्या, तीं,	असतील.

CONDITIONAL MOOD.

Present Tense.

(In the first clause of a sentence) Were I; had I been.
(In the second clause) I would be, *or* would have been.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	असतों	- तें,	- तों,	आम्ही	असतों	- तीं	- तों,
2	तूं	असतास	- तीस	- तेंस,	तुम्ही	असतां	- तां	- तां,
3	तो, ती, तें,	असता	- ती,	- तें.	ते, त्या, तीं,	असते	- त्या	- तीं.

Past Tense.

(In the first clause of a sentence) Should I be.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	असलों	- लें	- लों,	आम्ही	असलों,		
2	तूं	असलास	- लीस	- लेंस,	तुम्ही	असलां		
3	तो, ती, तें,	असला	- ली	- लें.	ते, त्या, तीं,	असले	- त्या	- लीं.

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* शील is the Kôkuṇee termination for the second person singular future indicative, but सील is the Dukhuṇee form; and, though the learner may not hear it so often, it is the more ancient and correct form.

Future Tense.

I may (*perhaps* or *probably*) be, *or* have been.

मी असेन.

N.B.—The inflexions are the same as those of the future indicative.

SUBJUNCTIVE MOOD.

(1*st*.—The Kurturee Pruyog, in which the verb agrees with its agent.)

I may, can, might, could, would, *or* should be *or* have been.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	असावा	- वी	- वें,	आम्ही	असावें	- व्या	- वीं,
2	तूं	असावास	- वीस	- वेंस,	तुम्ही	असावेत	- व्यात	- वींत,
3	तो, ती, तें,	असावा	- वी	- वें,	ते, त्या, तीं,	असावे	- व्या	- वीं.

(2*nd*.—The Bhavee Pruyog, where the verb is used impersonally, the agent being put in the instrumental case.

	Sing.		Plur.	
1	म्यां	असावें,	आम्ही	असावें,
2	त्वां	असावें,	तुम्ही	असावें,
3	त्याने, तिने, त्याने,	असावें.	त्यानी	असावें.

IMPERATIVE MOOD.

Let me be, *i.e.* continue.

	Sing.		Plur.	
1	मी	असूं,	आम्ही,	असूं,
2	तूं	अस or ऐस,	तुम्ही	असा,
3	तो, ती, तें,	असो.	ते, त्या, तीं,	असोत.

INFINITIVE MOOD.

To be usually, *or* continue to be.

असं.

Participles.

Present, असत, असतां, असतांना, Being.

Supines.

Dat. असायास-याला, To be, *i.e.* continue.

Gen. असायाचें, Is to be.

Gerund.

असणें-ण्याला-ण्याचें, To be, *or* being, &c.

* होणें, To become, *i.e.* enter on a particular state of being.

INDICATIVE MOOD.

Present Tense.

I become, *or* am becoming.

	Singular	m.	f.	n.	Plural	
1	मी	होतों	- तें	- तों	आम्ही	होतों,
2	तूं	होतोस	- तेस	- तेंस,	तुम्ही	होतां,
3	तो, ती, तें,	होतो	- ते	- तें.	ते, त्या, तीं,	होतात.

Past Tense.

I became.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	झालों	- लें	- लों,	आम्ही	झालों,		
2	तूं	झालास	- लीस-	लेंस,	तुम्ही	झालां,		
3	तो, ती, तें,	झाला	- ली	- लें.	ते, त्या, तीं,	झाले	- ल्या	- लीं.

Past Habitual Tense.

I was wont to become.

	Sing.		Plur.	
1	मी	होईं,	आम्ही	होऊं,
2	तूं	होईस or होस,	तुम्ही	व्हां,
3	तो, ती, तें,	होई.	ते, त्या, तीं	होईतु or होत.

* It is only the simple tenses of this verb which are here given. For the compound the learner is referred to the example of the formation of compound tenses under the verb सोडणें.

† For these forms होतोस and होतो are used in the northern parts of the Dukhun.

Future Tense.

I shall become, *or* I may perhaps become.

	Sing.		Plur.	
1	मी	होईन,	आम्ही	होऊं.
2	तूं	होसील,	तुम्ही,	व्हाल,
3	तो, ती, तें,	होईल.	ते, त्या, तीं,	होतील.

CONDITIONAL MOOD.

1*st.*—Were I to become. 2*nd.*—I would become, *or* have become. मी होतों, &c.

The inflexions are the same as those of होतो, I was.

SUBJUNCTIVE MOOD.

I may, might, could, would, *or* should become, *or* have become.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	व्हावा	- वी	- वें,	आम्ही	व्हावे	- व्या	- वीं,
2	तूं	व्हावास	- वींस	- वेंस,	तुम्ही	व्हावेत	- व्यात	- वींत,
3	तो, ती, तें,	व्हावा	- वी	- वें,	ते, त्या, तीं,	व्हावे	- व्हाव्या	- व्हावीं.

N. B.—The Bhavee Pruyog म्यां व्हावें, &c. may also be used.

IMPERATIVE MOOD.

Let me become.

	Sing.		Plur.	
1	मी	होऊं,	आम्ही	होऊं,
2	तूं	हो,	तुम्ही	व्हा,
3	तो, ती, तें,	होवो - ऊ.	ते, त्या, तीं,	होवोत - ऊत.

INFINITIVE MOOD.

To become.

होऊं

Participles.

Present, होत, होतां, होतांना, Becoming.

Past, झाला-ली-लें-ले-ल्या-लीं, झालेला-लेली, &c., Become.

Pluperfect, होऊन, Having become.

Future, होणार, About to become.

Supines.

Dat. व्हावयास-ला व्हायास-ला, To become.
Gen. व्हावयाचें, Is to become.

Gerund.

होणें-याला, &c. Becoming.

AN INTRANSITIVE VERB.

*सुटणें, To get loose.

INDICATIVE MOOD.

Present Tense.

I get loose, *or* I am getting loose.

	Singular	m.	f.	n.	Plural.	
1	मी	सुटतों	- तें	- तों,	आम्ही	सुटतों,
2	तूं	सुटतोस,	- तीस	- तेंस,	तुम्ही,	सुटतां,
3	तो, तो, तें,	सुटतो,	- तो	- तें.	ते, त्या, तीं,	सुटतात.

Past Indefinite Tense.

I got loose.

(In intransitive verbs the agent agrees in the past tense with the verb, as in English; and this is what is called the Kurturee Pruyog.)

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मीं	सुटलों	- लें	- लों,	आह्मी	सुटलों,		
2	तूं	सुटलास	- लीस	- लेंस,	तुह्मी	सुटलां,		
3	तो, तो, तें,	सुटला,	- ली	- लें.	ते, त्या, तीं,	सुटले	- ल्या	- लों.

Past Habitual Tense.

I was in the habit of getting loose.

	Sing.		Plur.	
1	मी	सुटें,	आह्मी	सुटूं,
2	तूं	सुटेस or सुटस,	तुम्ही	सुटां,
3	तो, तो, तें,	सुटे.	ते, त्या, तीं,	सुटत.

* For the compound tenses see the example given of their formation under सोडणें.

Future Tense.

I shall get loose.

	Sing.		Plur.	
1	मी	सुटेन,	आम्ही	सुटू,
2	तूं	सुटसील,	तुह्मी	सुटाल,
3	तो, ती, तें,	सुटेल.	ते, त्या, तीं,	सुटतील.

CONDITIONAL MOOD.

Present Tense.

1. (In the former part of the sentence) Were I to get loose; had I got loose.
2. (In the latter part of the sentence) I should get loose; I should have got loose.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	सुटतों	- तें	- तों,	आह्मी	सुटतों,		
2	तूं	सुटतास	- तीस	- तेंस,	तुह्मी	सुटतां,		
3	तो, ती, तें,	सुटता	- ती	- तें.	ते, त्या, तीं,	सुटते	- त्या	- तीं.

SUBJUNCTIVE MOOD.

I may, can, might, could, *or* should get loose, *or* have got loose.

(1*st*.—Kurturee Pruyog, where the verb agrees in gender and number with its agent.)

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	सुटावा	- वी	- वें,	आह्मी	सुटावे	- व्या	- वीं,
2	तूं	सुटावास	- वीस	- वेंस,	तुह्मी	सुटावेत	- व्यात	- वींत,
3	तो, ती, तें,	सुटावा	- वी	- वें,	ते, त्या, तीं,	सुटावे	- व्या	- वीं.

2*nd*.—Bhavee Pruyog, where the verb is used impersonally.)

	Sing.		Plur.	
1	म्यां	सुटावें,	आह्मी	सुटावें,
2	त्वां	सुटावें,	तुह्मीं	सुटावें,
3	त्याने, तिने, त्याने,	सुटावें.	त्याणी	सुटावें.

POTENTIAL MOOD.

Present Tense.

I can get loose.

	Sing.		Plur.
1	माझ्याने or मला	सुटवतें,	आमच्याने or आह्माला सुटवतें,
2	तुझ्याने or तुला	सुटवतें,	तुमच्यानें or तुम्हाला सुटवतें,
3	त्याच्याने or त्याला / तिच्याने or तिला	सुटवतें.	त्यांच्याने or त्यांला सुटवतें.

Past Indefinite Tense.

I could get loose, *i.e.* I was able to get loose.

	Sing.		Plur.
1	माझ्याने or मला	सुटवलें,	आमच्यानें or आह्मांला सुटवलें,
2	तुझ्याने or तुला	सुटवलें,	तुमच्याने or तुह्माला सुटवलें.
3	त्याच्याने or त्याला / तिच्याने or तिला	सुटवलें,	त्यांच्याने or त्यांला सुटवलें.

Past Habitual Tense.

I was wont to be able to get loose.

	Sing.		Plur.
1	माझ्याने or मला	सुटवे,	आमच्याने or आह्माला सुटवे,
2	तुझ्याने or तुला	सुटवे,	तुमच्याने or तुह्माला सुटवे,
3	त्याच्याने or त्याला / तिच्याने or तिला	सुटवे.	त्यांच्याने or त्यांला सुटवे.

Future Tense.

I shall be able to get loose.

	Sing.		Plur.
1	माझ्याने or मला	सुटवेल,	आमच्याने or आह्माला सुटवेल,
2	तुझ्याने or तुला	सुटवेल,	तुमच्याने or तुह्माला सुटवेल,
3	त्याच्याने or त्याला / तिच्याने or तिला	सुटवेल.	त्यांच्याने or त्यांला सुटवेल.

IMPERATIVE MOOD.

Let me get loose; get thou loose, &c.

	Sing.		Plur.	
1	मी	सुटूं,	आम्ही	सुटूं,
2	तूं	सुट,	तुम्हीं	सुटा,
3	तो, ती, तें,	सुटो.	ते, त्या, तीं,	सुटोत.

INFINITIVE MOOD.

सुटूं, To get loose.

Participles.

Present, सुटत, सुटता, सुटतांना, Getting loose.
Past In. सुटला-लो-लें, ले-ल्या-लीं and सुटलेला-लो-लें, &c. Got loose.
Pluper. सुटून, Having got loose.
Future, सुटणार, About to get loose.
Potential, सुटवत, Able to get loose.

Supines.

Dat. सुटायास-ला and सुटावयास-ला, To get loose.
Gen. सुटावयाचें, &c. Is to get loose.

Gerund.

सुटणें-ण्याला-ण्याचें, &c. getting loose, to getting loose, &c.

A TRANSITIVE VERB.

सोडणें, To loose or release.

INDICATIVE MOOD.

Present Tense.

I loose, *or* I am loosing.

	Singular	m.	f.	n.–	Plur.	
1	मी	सोडितों	- तें	- तीं,	आह्मी	सोडितों,
2	तूं	सोडितोस	- तीस	- तेंस,	तुह्मी	सोडितां,
3	तो, ती, तें,	सोडितो	- ती	- तें.	ते, त्या, तीं,	सोडितात.

Past Indefinite Tense.

(1. Bhavee Pruyog, in which the verb is used impersonally, the object being in the dative case, and the agent in the instrumental.)

	Sing.		Plur.	
1	म्यां (त्याला)	सोडिलें* I loosed (him).	आम्ही	सोडिलें We loosed.
2	त्वां	सोडिलें Thou loosedst.	तुम्ही	सोडिलें Ye loosed.
3	त्याने, तिने,	सोडिलें He, she, *or* it loosed.	त्यानी	सोडिलें They loosed.

(2. Kurmunee Pruyog, where the verb agrees with its object after the manner of participles, the agent being, as before, in the instrumental case. In this way the verb has, properly speaking, not an active but a passive form.)

	Agent.	Object. m. f. n.	
Singular in respect of the agent.	1 म्यां†	तो, ती, तें,	सोडिला - ली - लें I loosed him, her, *or* it; literally, he, she, *or* it was loosed by me.
		ते, त्या, तीं,	सोडिले - ल्या - लीं I loosed them.
	2 त्वां	तो, ती, तें,	सोडिला - ली - लें Thou loosedst him, her, *or* it.
		ते, त्या, तीं,	सोडिले - ल्या - लीं Thou loosedst them.
	3 त्याने तिने	तो, ती, तें,	सोडिला - ली - लें He, she, *or* it loosed him, her, *or* it.
		ते, त्या, तीं,	सोडिले - ल्या - लीं He, she, *or* it loosed them.
Plural agent.	1 आम्हीं	तो ती तें,	सोडिला - ली - लें We loosed him, her, *or* it.
		ते, त्या, तीं,	सोडिले - ल्या- लीं { We loosed them; literally, they were loosed by us.
	1 तुम्ही	तो, ती, तें,	सोडिला - ली - लें Ye loosed him, her, *or* it.
		ते, त्या, तीं	सोडिले - ल्या- लीं Ye loosed them.
	3 त्यानी	तो, ती, तें,	सोडिला - ली - लें They loosed him, her, *or* it.
		ते, त्या, तीं,	सोडिले - ल्या- लीं They loosed them.

* Literally, "The loosing was done by me (to him)."

† Instead of म्यां तूं सोडिलास, the Murathas say म्यां तुला सोडिलें, and for म्यां तो पुरुष सोडिला, I loosed that man, they say म्यां त्या पुरुषाला सोडिलें, the rule being that for rational beings the Bhavee Pruyog is generally used, and in other cases the Kurmunee Pruyog.

Past Habitual Tense.

I was wont to loose.

	Sing.		Plur.	
1	मी	सोडीं,	आम्ही	सोडूं,
2	तूं	सोडीस,	तुम्ही	सोडां,
3	तो, ती, तें,	सोडी.	ते, त्या, तीं,	सोडीत.

Future Tense.

I shall, *or* will loose.

	Sing.		Plur.	
1	मी	सोडीन,	आम्ही	सोडूं,
2	तूं	सोडशील,	तुम्ही	सोडाल,
3	तो, ती, तें,	सोडील.	ते, त्या, तीं,	सोडतील.

CONDITIONAL MOOD.

1. Were I to loose; had I loosed.
2. I would loose, *or* would have loosed.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	मी	सोडितों	- तें	- तों,	आम्ही	सोडितों,		
2	तूं	सोडितास	- तीस	- तेंस,	तुम्ही	सोडितां,		
3	तो, ती, तें,	सोडिता	- ती	- तें.	ते, त्या, तीं	सोडिते	- त्या	- तीं.

SUBJUNCTIVE MOOD.

I may, can, might, could, would, *or* should loose, *or* have loosed.

(1. Kurmunee Pruyog, where the verb agrees with its object.)

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	म्यां	सोडावा	- वी	- वें,	आम्हीं	सोडावे	- व्या	- वीं,
2	त्वां	सोडावा	- वी	- वें,	तुम्हीं	सोडावे	- व्या	- वीं,
3	त्याने, तिने, त्याने,	सोडावा	- वी	- वें.	त्यानीं	सोडावे	- व्या	- वीं.

I may, can, might, could, would, *or* should loose, *or* have loosed.

(1. Bhavee Pruyog, where the verb is used impersonally.)

	Sing.		Plur.	
1	म्यां	सोडावें,	आम्हीं	सोडावें,
2	त्वां	सोडावें,	तुम्हीं	सोडावें,
3	त्याने, तिने, त्याने,	सोडावें.	त्यानीं	सोडावें.

POTENTIAL MOOD.

Present Tense.

I can loose; literally, there is a capability of its being loosed by me *or* to me.

N. B.—The future is frequently used instead of this tense.

	Sing.		Plur.	
1	माझ्याने or मला	सोडवतें,	आमच्याने or आम्हाला	सोडवतें,
2	तुझ्याने or तुला	सोडवतें,	तुमच्याने or तुम्हाला	सोडवतें,
3	त्याच्याने or त्याला / तिच्याने or तिला	सोडवतें.	त्यांच्याने or त्यांला	सोडवतें.

Past Tense.

I could have loosed, *i. e.* I was able to loose.

Sing.	Plur.
1 माझ्याने or मला सोडवलें.	आमच्याने or आम्हाला सोडवलें.

&c. but seldom used.

Past Habitual.

I was wont to be able to loose.

Sing.	Plur.
1 माझ्याने or मला सोडवे.	आमच्याने or आम्हाला सोडवे.

&c. scarcely in use.

Future Tense.

I shall be able to loose.

	Sing.		Plur.
1	माझ्याने or मला	सोडवेल,	आमच्याने or आम्हाला सोडवेल,
2	तुझ्याने or तुला	सोडवेल,	तुमच्याने or तुम्हाला सोडवेल,
3	त्याच्याने or त्याला / तिच्याने or तिला	सोडवेल.	त्यांच्याने or त्यांला सोडवेल.

IMPERATIVE MOOD.

Let me loose; loose thou, &c.

	Sing.		Plur.	
1	मी	सोडूं,	आम्हीं	सोडूं,
2	तूं	सोड,	तुम्ही	सोडा,
3	तो, ती, तें,	सोडो,	ते, त्या, तीं,	सोडोत.

INFINITIVE MOOD.

सोडूं, To loose.

Participles.

Present,	सोडीत - सोडिता - सोडतांना Loosing.
Past,	सोडिला - ली - लें - ले - ल्या-लीं, सोडिलेला-ली-लें, &c. Loosed.
Pluperfect,	सोडून Having loosed.
Future,	सोडणार About to loose.
Pres. Poten.	सोडवत Able to loose.
Fut. Poten.	सोडवणार About to be able to loose.

Supines.

Dat. सोडायास-ला and सोडावयास-ला, To loose.
Gen. सोडायाचें, Is to be loosed.

Gerund.

सोडणें, Loosing, &c.

COMPOUND TENSES.

INDICATIVE MOOD.

2nd Present,	मी सोडीत आहें	I am loosing.
3rd Present,	मी सोडितों आहें	I am engaged in loosing.
Present Habitual,	मी सोडीत असतों	I am in the habit of loosing.
Past Imperfect,	मी सोडीत होतों	I was loosing.
Past Perfect,	म्यां सोडिलें आहें	I have loosed.
Past Pluperfect,	म्यां सोडिलें होतें	I had loosed.
Past Incepto-continuative,	मी सोडिता झालों	I commenced loosing.
Past Habitual,	मी सोडीत असें	I was wont to loose.
Compound Future Tense,	मी सोडणार आहें	I shall loose, *or* I am going to loose.
Past Future Tense,	मी सोडणार होतों	I was going to loose.
Fut. Incepto-continuative,	मी सोडिता होईन	I shall commence loosing.

CONDITIONAL MOOD.

2nd Present,	मी सोडीत असतों	(1) Were I loosing. (2) I would loose.
1st Past,	म्यां सोडिलें असतें	(1) Had I loosed. (2) I would have loosed.
2nd Past,	मी सोडीत असलों	Should I loose.
3rd Past,	म्यां सोडिलें असलें	Should I have loosed.
Future,	मी सोडणार असलों	Should I be going to loose.
2nd Present Dubitative,	मी सोडीत असेन	I may *or* might be going to loose.
1st Past Dubitative,	म्यां सोडिलें असेल	I may *or* might have loosed.
2nd Past Dubitative,	म्यां सोडिलें असावें	I must have loosed.
Future Dubitative,	मी सोडणार असेन	I may be going to loose.

POTENTIAL MOOD.

Present Tense,	मला सोडितां येतें	I can loose, *i.e.* I have learnt to loose.
Present Tense,	मला सोडायास फावतें	I can loose, *i. e.* I have leisure to loose.

Imperfect Tense,	माइयाने सोडवत होतें I could have loosed.
Pluperfect Tense,	माइयाने सोडवलें होतें I could have loosed.
Future Tense,	मला सोडतां येईल or फावेल I shall be able to loose.
Present Conditional,	माइयाने सोडवत असतें (1) Were I able to loose.
Past Conditional,	माइयाने सोडवलें असतें (1) Had I been able to loose.
1st Past Conditional,	माइयाने सोडवत असलें Should I be able to loose.
2nd Past Conditional,	माइयाने सोडवलें असलें Should I have been able to loose.
Present Dubitative,	माइयाने सोडवत असेल I may be able to loose.
Past Dubitative,	माइयाने सोडवलें असेल I might have been able to loose.

SUBJUNCTIVE MOOD.

Present Tense,	मला सोडलें पाहिजे or सोडावें लागतें I must loose.
1st Imperfect Tense,	म्यां सोडावें होतें I might, should, *or* would have loosed.
2nd Imperfect Tense,	मला सोडिलें पाहिजे होतें I ought to have loosed.
Past Tense,	मला सोडावें लागलें I was obliged to loose.
Future Tense,	मला सोडावें लागेल I shall have to loose.

Participles.

Present,	सोडीत असतां-असतांना Loosing.
Past,	सोडिलें असतां Being loosed.
Future,	सोडणार असतां Being about to loose.

PASSIVE VOICE.

सोडलें जाणें, To be loosed.

Present,	मी सोडिला जातों-ली जातें-लें जातों I am being loosed.
Past Indefinite,	मी सोडिला गेलों-ली गेलें-लें गेलों I was loosed.

N.B.—The other tenses may be formed after the same manner with the proper tenses of the verb जाणें, to go, and the past participle in ला. To use this passive, however, is not considered elegant, and it should be employed as sparingly as possible.

A CAUSAL VERB.

सोडविणें, To cause to loose.

Present,	मी सोडवितों	I am causing to loose.
Past,	म्यां सोडविलें	I caused to loose.
Past Habitual,	मी सोडवीं	I was wont to cause to loose.
Future,	मी सोडवीन	I shall cause to loose.

&c. &c. &c.

N.B.—The construction of the causal verb is exactly the same as that of the transitive verb.

A NEGATIVE VERB.

As the student may experience some difficulty in joining the negative particle to the different parts of the verb, a few examples of the verb in the negative form are subjoined.

Negative form of आहे.

(Used to negate both existence and qualities.)

	Sing.			Plur.	
1	मी	नाहीं	I am not.	आम्ही नाहीं	We are not.
2	तूं	नाहींस	Thou art not.	तुम्ही नाहीं	Ye are not.
3	तो, ती, तें,	नाहीं	He, she, *or* it is not.	ते, त्या, तीं, नाहींत	They are not.

Negative form of होय.

(Used principally to negate qualities.)

I am not, &c.

	Sing.		Plur.	
1	मी	नव्हें,	आम्ही	नव्हों,
2	तूं	नव्हेस, नव्हस,	तुम्ही	नव्हां,
3	तो, ती, तें,	नव्हे.	ते, त्या, तीं,	नव्हेत or नव्हत.

Negative form of होनें.

I was not, &c.

	Singular m.	f.	n.	Plural m.	f.	n.
1	मी	नव्हतों - तें	- तों,	आम्ही	नव्हतों,	
2	तूं	नव्हतास- तोस	- तेंस,	तुम्ही	नव्हतां,	
3	तो, ती, तें,	नव्हता	- ती - तें.	ते, त्या, तीं,	नव्हतें-त्या-तीं.	

Negative form of असणें.

Present Ind. मी नसतों - तें - तीं I am not in the habit of being.
Past Ind. मी नसें I was not in the habit of being.
Future Ind. मी नसेन I shall not usually be.
Pres. Cond. मी नसतों Were I not; had I not been.
Past Cond. मी नसलों Should I not be.
Subjunctive. म्यां नसावें or असूं नये I should not be. [tinue to be.
Imp. 2 p. s. असूं नको Don't continue to be. Pl. असूं नका Don't you con-
Imp. 3 p. s. नसो Let him not be. Pl. नसोत Let them not be.
Supine, नसायास Not to continue to be.
Participle, नसतां Not being.
Gerund, नसणें Not to continue to be.

Negative form of होणें.

Present, मी होत नाहीं I am not becoming.
तूं होत नाहींस Thou art not becoming, &c. [come.
Past Ind. मी न झालों, or more commonly झालों नाहीं I did not be-
Past Habit. मी न होई, or more commonly होईना I was not wont to
Pluperfect, मी झालों नव्हतों I had not become. [become.
Future, मी न होईन, or more commonly होणार नाहीं I shall not
Pres. Cond. मी न होतों Were I not to become. [become.
Pres. Subj. म्यां न व्हावें, or more frequently होऊं नये I should not be-
Imp. 2 p. s. होऊं नको (Pl. होऊं नका) Don't become. [come.
Imp. 3 p. s. न होवो (Pl. न होवोत) Let him not become.
Supine, न व्हायास Not to become.
Part. Pr. न होतां Not becoming.
Gerund, न होणें Not to become.

The student may easily give सुटणें and सोडणें negative forms by attending to the two last of the above models.

Irregularities in the formation of the Past Tense of Verbs.

The past tense is generally formed by adding लों, लें, &c. to the root; the following verbs, however, take आलों, &c. before the termination. Some of them have also the regular preterite; these are marked 2. Those which prefer the common form are marked —2. Those which prefer the form here given are marked + 2.

—2	अंबणें	अंबाला	Become sour.	+ 2	निवणें	निवाला	Cool, abate.
+ 2	उडणें	उडाला	Fly.		पळणें	पळाला	Flee.
2	उभणें	उभाला	Cease for a time.	2	बुजणें	बुजाला	Start.
2	खिजणें	खिजाला	Grate.	2	बुझणें	बुझाला	Understand.
2	गळणें	गळाला	Leak.	+ 2	बुडणें	बुडाला	Sink.
2	जळणें	जळाला	Burn.	—2	भिजणें	भिजाला	Be wetted.
—2	जिरणें	जिराला	Soak into.	—2	मिळणें	मिळाला	Meet with.
2	झिजणें	झिजाला	Wear away.	—2	मुरणें	मुराला	Be absorbed.
—2	ढळणें	ढळाला	Slip aside.		म्हणणें	म्हणाला	Say.
—2	तिडणें	तिडाला	Crack.	+ 4	रिघणें	रिघाला	Penetrate by
+ 2	दडणें	दडाला	Lie hid.				force.
2	दबणें	दबाला	Yield or give way.	2	रिझणें	रिझाला	Be delighted with.
2	दिपणें	दिपाला	Be dazzled.	2	लपणें	लपाला	Lie hid.
	निघणें	निघाला	Go out.	2	विझणें	विझाला	Be extinguished.
2	निभणें	निभाला	Get out of.				
2	निमणें	निमाला	Cease.		हिंवणें	हिवाला	Be cold.

Several other verbs may also take the same form, but they do so less frequently, as कळणें, विरणें, &c.

The following verbs are still more irregular in the preterite tense. In regard to म्हणणें, which again occurs, it is to be observed that the former was its intransitive, and this its transitive form in the past tense.

It is the only verb in the language which has both a transitive and intransitive form.

करणें	केला	Do.	वघणें	वघितला	See.
मरणें	मेला	Die.	मागणें	मागितला	Ask.
जाणें	गेला	Go.	सांगणें	सांगितला	Tell.
खाणें	खाल्ला	Eat.	खणणें	खंटला	Dig.
येणें	आला	Come.	म्हणणें	म्हटला	Tell.
होणें	झाला	Become.	हणणें	हटला	Slay.
गाणें	गायला	Sing.	पिणें	प्याला	Drink.
ध्याणें	ध्यायला	Meditate.	भिणें	भ्याला	Fear
माणें	मायला	Be contained.	विणें	व्याला	Calve, &c.
ल्याणें	ल्यायला	Put on.	लेणें	ल्याला	Put on.
घेणें	घेतला	Take.	देणें	दिला or दिल्हा	Give.
घालणें	घातला	Put on.	पाहणें	पाहिला	See.
धुणें	धुतला	Wash.			

Other Irregularities.

In the past tense of राहणें, राहिलों is preferable to राहलों. In the future धुणें has धुईन, धुएन, and धुवोन; and in the 2nd per. pl. imp. धुवा. Also बोलणें and म्हणणें and सांगणें have generally बोलेन, म्हेणन, सांगेन in the future.

On the distinguishing of Transitive from Intransitive Verbs.

When a verb can take the objective case after it without the intervention of any preposition, it is generally to be esteemed transitive.

To this rule there are the two following exceptions:—

1*st.* Nouns of space and time can follow an intransitive verb without the intervention of any preposition, as मी संपूर्ण देश फिरलों, I have walked up and down the whole country; तो च्यार दिवसांची वाट चालला, He has come a four days' journey.

2*nd.* Almost any intransitive verb may have any noun joined to it immediately which expresses merely its essence or a particular form of its agency, as तो तप तपला, He performed austerities; तो नाच नाचली, She

danced a dance. If any one insist that such verbs are in these instances used transitively, all that we at present say is that in Mura*th*ee the construction must always be that of intransitive verbs.

There are some verbs transitive in one signification and intransitive in another which preserve the construction of intransitive verbs even when used transitively; and there are also some verbs which, though in signification always transitive, have either always or generally the intransitive form of construction; that is, the verb agrees with the agent, and not with the object, as for example the Mura*th*as always say मी काल धडा शिकलों, I learnt my lesson yesterday, and never म्यां काल धडा शिकला. Again they say मी वस्त्रें पांघरलों, in preference to म्यां वस्त्रें पांघरलीं, I put on my clothes.

A list of such of these verbs as have been noticed is here subjoined.

N. B.—In regard to those of the following verbs which have several meanings materially differing from each other, the above rule is to be applied to them only in the signification here specified :—

आचरणें	To practise.	मुकणें	To lose.
आठवणें	To remember.	मुतणें	To make water.
ओकणें	To vomit.	म्हणणें	To say, repeat, &c.*
चावणें	To bite.	तरणें	To pass over.
जेवणें	To dine.	लागणें	To affect.
झोंवणें	To seize hold of.	लेणें	To put on.
थुकणें	To spit.	विणें	To bring forth.
नेसणें	To gird on.	विसवणें	To rest.
पढणें	To study.	विसरणें	To forget.
पांघरणें	To clothe.	शिकणें	To learn.
पावणें	To obtain.	शिंकरणें	To sneeze.
पिणें	To drink.	शिवणें	To touch.
पोंहणें	To swim across.	समजणें	To understand.
पसवणें	To foal.	स्मरणें	To remember.
प्रसवणें	To bring forth.	हागणें	To discharge or void.
बोलणें	To repeat, tell, &c.	हरणें	To carry away.

* But this verb must then have म्हणाला, and not म्हटला, which, as noticed above, is used for the transitive construction.

TABLE OF THE DERIVATION OF VERBS.

Verbs are derived from				
	Terminations.	**Primitives.**	**Derivatives.**	
Nouns.....	By adding णें to the noun.	दुख	दुखणें	To be pained.
	By adding णें, & eliding the final vowel.	झपाटा	झपाटणें	To despatch (a business).
	By adding णें, and changing आ to इ.	इच्छा	इच्छिणें	To wish.
	By adding आवणें.	फटफट	फटफटावणें	To scold lustily.
	By adding इवणें.	फडफड	फडफडिवणें	Ditto.
Adjective....	By adding णें.	मळकट	मळकटणें	To be defiled.
	By adding आवणें.	आंवट	आंवटावणें	To set on edge (as the teeth).
	By adding णें, & eliding the final vowel.	नागा	नागवणें	To strip naked.
	By adding एणें.	रोड	रोडणें	To become thin.
Other Verbs..	By goon.	गळण	गाळणें	To strain.
	By goon, and changing ट to ड.	तुटणें	तोडणें	To cut down.
	By adding व or वि to the root.	रडणें	रडविणें	To make cry.
	By adding आव to the root.	बोलणें	बोलावणें	To call.
	Ditto ditto.	अटकणें	अटकावणें	To obstruct.

ADVERBS.

Adverbs are a kind of adjective used to express the qualities of a verbal act. Adverbs are also used to qualify adjectives. Many adverbs in Mura*th*ee do not at all differ from adjectives, and in many situations are declined exactly in the same way.

The following table contains some of the most useful adverbs in the language* :—

TABLE OF ADVERBS.

एकदां	Once.	कोठून	Whence.
दोनदां	Twice.	जेथून	Whenever.
तीनदां	Thrice.	एथून	Hence.
पहिल्यान	First.	तेथून	Thence.
दुसऱ्यान	Secondly.	वरून	From above.
तिसऱ्यान	Thirdly.	खालून	From below.
शेवटीं	Lastly.	इकडून	This way.
एथें	Here.	तिकडून	That way.
तेथें	There.	आतां & एऱ्हां	Now.
जेथें	Wheresoever.	आज	To-day.
कोठें	Where.	पूर्वी	Before.
अन्यत्र	Elsewhere.	नुक्तें	Lately.
कोठेंही	Anywhere.	काल	Yesterday.
कोठेंतरीं	Somewhere.	अगोदर	Formerly.
कोठें नाहीं	Nowhere.	उद्यां	To-morrow.
सर्वत्र	Everywhere.	परवां	Two days hence.
कोणीकडे	Whither.	परवां	Two days ago.
जिकडे	Whithersoever.	यापुढें & मग	Hereafter.
इकडे	Hither.	अंमळशान	By-and-by.
तिकडे	Thither.	झटकन	Instantly.
उजवीकडे	To the right hand.	अकस्मात	Suddenly.
डावीकडे	To the left hand.	लवकर	Quickly.

* This and the following tables of indeclinables are intended to furnish the student with a few useful words, and not to exhaust the subject.

हळू	Slowly.	कदाचित	Perhaps.
बहुधां	Often.	खरें	Truly.
कधीकधीं	Sometimes.	होय	Yes.
नित्य	Daily.	नाहीं	No.
नेहमी	Always.	अगदीं	Wholly.
केव्हां	When?	अगदीं नाहीं	In no wise.
जेव्हां	When.	असें	How.
तेव्हां	Then.	कां	Why.
कधीं	Ever.	अधिक	More.
कधीं नाहीं	Never.	कमी	Less.
फिरून	Again.	फार	Very.
कितीदां	How often?		

दिवसादिवस दिवसंदिवस दिवसोदिवस	Daily; when the act is daily increasing or decreasing.	प्रतिदिवसीं रोजचारोज रोजरोज	Daily; when the act is not subjected to increase or diminution.

PREPOSITIONS.

Several prepositions have already been given in the scheme of the noun; these we need not repeat. Prepositions in Mura*th*ee are placed after nouns, and therefore by some called postpositions.

करितां & कारणें	On account of.	ठायीं	In.
आंत & मध्यें	Within.	कडे	Towards.
बाहेर	Without.	पुढें	Before: in future.
वर	On, above.	मागें	Behind; formerly.
खालीं	Under.	आलीकडे	On this side.
मधून	Through.	पलीकडे	On that side.
जवळ & पासीं	Near.	बदल	Instead of.

CONJUNCTIONS.

Conjunctions present few difficulties. The following are some of the most useful:—

आणि and व	And.	तर	Then; on the contrary.
जर	If.	कीं	That.

जेव्हां	When.	अथवा and किंवा	Or.
तेव्हां	Then.	जसें	As.
हें पाहून कीं	Since.	तसें	So.
कशास्तव	Wherefore?	जरीं	Though.
यास्तव कीं	Because.	तरीं	Nevertheless.

INTERJECTIONS.

हायहाय	Alas.	अरे and अहो	Ho, soho.
अरेरे	Alas.	अः and ऊं	Away.
छिः	Pshaw.	पाहा	Behold.
इश्यो	Foh.	ऐका	Hark.
अहा	Heigh.	चुप	Hush.

SYNTAX.

Syntax is that division of Grammar which teaches the different methods of uniting words so as to form them into sentences.

It is not our intention under this head to bring forward all the rules of Mura*thee* Syntax. Many of them, such as that an adjective agrees with its substantive in gender, number, and case, and a verb agrees with its nominative in gender, number, and person, as general rules, are common to all languages. These, and others of a similar kind, do not require to be noticed for any other purpose than to point out the apparent exceptions to them which are to be found in the language. There are, besides, many idioms peculiar to this language, which cannot be brought under any definite rule, and which must be learnt by practice. For the use of beginners, however, we shall subjoin a few of the more common and useful in the Appendix.

Rule I.

An adjective noun, adjective pronoun, or participle, when there is only one substantive to which it is related, agrees with that substantive in gender, number, and case; but when there are two or more substantives the following forms of construction are used:—

1. The adjective, &c. may agree with the nearest substantive, as हा अंगरखा, पागोटें, सखलाद, This frock, turban, and plaid. B. 328, 10. यांची भाषा रीति इत्यादि, Their language, customs, &c. K. हेंगाडा. Observe here रीति is plural, for in the corresponding clause above we find ह्याच्या रीति. Again, कोणास पुत्र कन्या झाली असतां, On any one's getting a son or a daughter. K. हेल.

This form of construction is common in Sunskrit, and occasionally used in the Greek and Latin languages. It is very elegantly used in Murathee when the things joined together are much *of the same kind*, or when the *adjective precedes* the substantives, though coupled by a copulative conjunction.

2. When substantives of the same gender come together united by a copulative conjunction, expressed or understood, the adjective frequently takes the plural of the common gender, as तूं मी नित्य अरण्यांत राहणारि, You and I are constant tenants of the forest. S. 14, 2. फडणिशी पोचनिशी चिटणिशी मजुमदारी इत्यादि ज्या सर्कारी दरकी चाकऱ्या त्या प्रत्येकीं असामी म्हटल्या आहेत. The chief secretaryship, treasurership, deputy-secretaryship, office of auditor, and other offices connected with the collection of the revenue, are called, each individually, the office of a cabinet minister. R. असामी.

This rule, except in the cases mentioned under the former head, ought to be observed by the student.

3. When substantives joined by copulatives are of different genders, then the adjective is usually put in the neuter plural, as त्याने आंगरखा, पागोटें, आणि सखलाद, असीं देविलीं, He ordered a frock, turban, and plaid to be given me. B. 328, 18.

This is a very common mode of construction in Mura*thee*, especially when the *adjective follows* the substantives, but हीं or असीं must be introduced before the adjective.

Rule II.

In a sentence the relative pronoun should be of the same gender and number as its correlative and the noun to which they refer.

1. It often happens, however, when the relative refers to several nouns of different genders, that it agrees simply with the noun nearest it, as समजण्यास प्रयोजक जें शास्त्र, कागदपत्र, दूत, महार इत्यादि पदार्थ तो डोळा, That which is useful in imparting knowledge, as for example the Scriptures, a letter, a messenger, a guide, &c., is called an eye. K. डोळ.

2. The relative may agree with the last word in the sentence, particularly if it be the principal one, neglecting the word nearest it, as प्यावयाचें जें पंचपात्री पेला इत्यादि लाहान पात्र तें उपपात्र, A goglet, cup, or other small drinking-vessel is called an *Oo*pupatru. K. उपपात्र.

The former of these kinds of construction seems the more natural and common, the latter the more philosophical.

In these examples the student is only to look at the relative जो, जो, जें, &c. In the Mura*thee* Kosh the correlative is not given, but it is always to be supplied according to the rules given for adjectives.

Rule III.

In Mura*thee*, as in English, the adjective should precede its substantive; but it sometimes happens that

the adjective of the predicate (विधेय) comes immediately after the noun of the subject (उद्देश्य), so as to occasion an apparent breach of this rule; thus तो घोडा चांगला आहे is translated in English by That is a good horse. The English and Mura*th*ee sentences are both elliptical, but the ellipsis takes place in different members of the sentence. The subject is तो घोडा, that (horse), and the predicate is चांगला (घोडा) a good horse. Thus the sentence becomes तो घोडा चांगला (घोडा) आहे, That (horse) is a good horse.

In the subject the English is elliptical, and in the predicate the Mura*th*ee, so that there is here no real breach of the rule. The student, however, is to observe that the Mura*th*ee sentence given above is the only correct arrangement of the words in the sense attributed to them. तो चांगला घोडा आहे in Mura*th*ee strictly means That good horse exists.

The adjective चांगला in the first sentence is called by the Native विधिविशेषण, and is said to come after the substantive; and the common adjective is called गुणविशेषण, and is said to come before it; but the explanation we have given, it is hoped, will unfold to the student the true theory of this distinction.

Rule IV.

A verb agrees with its nominative in gender, number, and person.

1. When two nouns or pronouns one of which is of the 1st person come together, the verb requires the 1st person plural, as माझी बहीण आणि मी कितो सुखी आहों, How happy are my sister and I! B. 103, 1.

When the second and third persons are joined together, analogy requires that the verb be in the 2nd person plural, though I have not seen any examples of that construction in Mura*th*ee.

When two singular nouns of the third person come together, the rules for their construction are exactly analogous to those for the construction of adjectives.

1*st.* The verb may agree with the noun nearest it, especially when the nouns are closely connected, as शेला पागोटें विकलें नससील, Most probably you have not sold your robe and turban. B. 314, 9. Here too नससील should have been नसेल.

2*nd.* Generally the nouns are collected into one head, as it were, by some such words as दोनीं, हे, हीं, असीं, &c. (according as is required by the rules given for the construction of adjectives) इत्यादि, &c., and then the verb agrees with the plural adjective, as गुलाब, मोगरा, कुंद, शेंवती, चांपा, अशीं फुलें आधींच आणून ठेविलीं होतीं, European roses, two kinds of jasmine, China roses, champaca, and such like flowers, were brought and placed before them.

3. Nouns of dignity, as राव, साहेब, &c. though used of one person, require the plural number, as गोपाळराव वरून खालीं आले, Gopal Row came down stairs. B. 349, 13.

4. आपण may take almost all of the persons, as तूं आपण एथें खेळायास वसलास, You have seated yourself here to play. B. 26, 16. (This, however, is not common; in general in such a case आपणच would be used.) आपण मृगयेस जाऊं, Let us go a-hunting. E. 252. आपण तरवार घेऊन जागत वसला, He himself taking a sword, sat watching. S. 6, 1. आपण लोकांचें हित करीत असावें, Do you employ yourself in benefiting others. E. 53. महाराज आपण असें म्हणतां, My lord, do you say so? B. 331, 4. I have heard also such expressions, in an address, as आपण राजे आहेत, Your majesty is possessed of sovereign power. In the first person plural आम्ही supposes two parties, one of which only is included, as आम्होहि कांहींच नव्हों, We too are nothing. B. 28, 10. But आपण includes all present, as आपण त्याची पही करूं, Let us all unite in making a collection for him. B. 34, 18.

आपण च is not a term of dignity, but is used where we in English say myself, thyself, himself, &c. आपला-ली-लें, &c. means own, and refers to the *own* of the nominative or agent of the verb, as आपलें तें त्यानो मापलें, K. आपला; but it may also be used as a honorific adjective for तुमचा in a similar manner as आपण for तुम्हीं.

Rule V.

Regarding the case of the agent of a verb, the following laws are to be observed:—

1. The inverse methods of construction, in which the agent requires to be put into the instrumental or third case, called the Kurmunee and Bhavee Pruyogs, are requisite in the past tenses of transitive verbs made up by the aid of the participle in ला, also in their subjunctive mood ending in वा, and also in their negative subjunctive in नये.

2. They are optionally used in the subjunctive of intransitive verbs, which either take this form, or the direct form where the agent agrees with the verb, and also with पाहिजे, which takes the instrumental case or the dative in ला.

3. The agent in the potential mood (made up by inserting व before the root) requires the same dative in ला, or a new instrumental in च्याने, formed from the genitive.

4. All other parts of the verb have the agent in the nominative, except substantive verbs when they mean *to have*, which then take the dative in ला, or put जवळ after the genitive of the agent.

Examples of all these rules regarding the agent are to be found where the tenses of verbs are treated of. But these remarks are here made in order that the learner may obtain a more comprehensive view of the whole subject.

Rule VI.

Verbs of giving, receiving, making to do, commanding, showing, teaching, &c. may have two objects, the one of a person, and the other of a thing; the former is put in the dative, and the latter if a gerund or supine also requires the dative, but if a noun the objective or nominative case, as मला बोलायास तुम्ही शिकविलें असेल, You also must have taught me to speak. B. 7, 18. त्याला पैका कोण देईल? Who will give him money? B. 34, 12. The same form of construction is used in reference to concrete nouns, as सर्कारनें त्याला सरदार केलें. The Government has made him a nobleman.

Rule VII.

Many of the above-mentioned as well as other verbs if compounded of a noun and verb take the genitive of the person instead of the dative, as म्या तुमचा सत्कार केला नाहीं, I did not pay you due respect. B. 27, 3.

It is to be remarked, however, that this form of construction depends rather on the noun than on the verb. Most nouns significant of respect or disrespect, benefiting or hurting (except उपद्रव, which keeps the dative), fall into this mode of construction.

Rule VIII.

Transitive verbs having only one object, in general require it to be in the dative when it is a person, and the nominative or objective when an animal or a thing, as त्याला पाहून, Observing him. तें पाहून, Observing that. त्यानी एक पुष्ट सांवर मारिला, They killed a fat buck. E. 163.

1st. To this rule there are occasional exceptions, as म्या तूं पाहिलास, I saw thee, which phrase has been heard. On the other hand such phrases as या विश्वाला कसें चालवावें have been used, instead of हें विश्व, &c., but such forms of expression are not to be imitated, except when some peculiar emphasis is required. B. 12, 13.

2*nd*. It may be further observed that when two persons form the object of the verb, then they are joined by यांस, &c., thus बापाने परशुराम आणि कृष्णी यांस कबूल केलें होतें, Their father had promised to Purushooram and Krishnee. B. 349, 2.

Rule IX.

When one verb restricts the extent of the application of another, the restricting verb is either put in the subjunctive mood with म्हणून, &c., or it is put in the infinitive, or in the dative supine, or, less frequently, the dative gerund.

1. The subjunctive mood is to be preferred when the restricting power is considerable,—when the meaning in English is that the one thing was done for the express purpose of obtaining the accomplishment of the other, as पूजा कराव, म्हणून जे तृणकाष्ठादिकांचा राशि करितात ती होळी, The heap of grass, wood, &c. which they make for the purpose of worshipping, is called holee. K. होळी.

2. The infinitive is used generally with the following verbs: देणें to give, पाहणें to see, जाणें to go, येणें to come, लागणें to affect, शिकणें to learn, शकणें to be able, इच्छिणें to wish; thus the Murathas say येऊं दे, let him come; करूं इच्छितो, he desires to do; and occasionally with some other, such as पावणें, फावणें, पुरवणें, सांगणें, विसरणें, साजणें, साधणें, सांपडणें, मांडणें, &c., as आणूं सांग, bid bring. B. 17, 16.

3. In all other cases the supine or gerund should be used, as मी त्या शेतांत दाणे टिपायास गेलें होतें, I (fem.) went to glean ears of grain in that field. B. 78, 11.

Rule X.

The doubling of a verb simply, or with तर interposed, expresses indifference, or doubt, or both; and with म्हणजे, तो, तो, &c., and sometimes also with तर, it denotes the stability of the act.

1. *Indifference.*—The three principal tenses of the verb are all used in this way, as तूं त्याला खायाला दिलें नाहींस, तें नाहीं तर नाहीं; पण उलटा त्याचा खेळ केलास, You gave him nothing to eat (I pass over that, however), but on the contrary you made sport of him. B. 223, 5. And the following modes of expression also are used: करितो तर करितो, If he is doing it, never mind; let him alone. केला तर केला has two meanings: (1) If he have done it, it is of no consequence; let it alone; (2) He either may or may not do it, for anything I know or care. In this last sense also केला तर करील is used, and sometimes करील तर करील. Again, गेला गेला, नाहीं नाहीं, If he go, good and well; and if he do not go, good and well.

2. *Certainty.*—This too may be used in the three principal tenses as the last, as मातक्यान कर्जाची चिंता आहे तीं आहेच, The burden of anxiety occasioned by the debt is not a whit lessened for all that. B. 165, 9. झालें म्हणजे झालें, If it *has* happened, it cannot be altered. झाली तर होईल, It may happen; there is no impossibility in the thing. K. अगा.

The student must observe that the distinction between this and the preceding class of examples often depends more on the tone of the voice than on the words.

Rule XI.

Conditionality is expressed in Mura*th*ee by prefixing तर, तरी, or म्हणजे to the second clause of a sentence, or adding the termination ल्यास to the root, or by adding असता to the past tenses of the conditional mood.

1. When the supposition has regard to things very shortly to happen, it is made by the present tense, as जर तो जाता तर मीहि जातों, If he be going, then I will go also.

2. When तर is prefixed to the second clause of a conditional sentence referring to future time, जर is either expressed or understood in the first, and implies that the speaker thinks the thing supposed in the first clause more or less likely to happen, but does not feel certain that it will really take place. The same is the case with असतां and the termination ल्यास, as हें मामास कळलें तर काय म्हणेल, Should my (maternal) uncle learn this, what would he say? 329, 4. मी त्यांकडे गेलों असतां ते मला पुनः चाकरीस ठेवतील, Should I go to him, he (Mur. they, viz. the great man) will restore me to my place in his service. B. 329, 10. Here observe that in the former sentence the speaker wants to impress on the hearer's mind what is expressed in the suppositive part of the sentence, and therefore he says कळलें तर; in the latter instance his mind is more intent on the consequence, and therefore he says गेलों असतां; if he had been quite indifferent whether he went or not, he would have said गेल्यास ते मला, &c. When great respect is intended to be shown, the future tense is used instead of the past, as आज्ञा द्याल तर मी क्षणभर जाऊन येतों, If you will have the goodness to give me leave, I will go and return in a moment. B. 27, 13.

3. In a conditional sentence म्हणजे is used when the act has already several times taken place, or where there is little doubt in the speaker's mind that it will take place, as हा मुलगा मुलांचे मंडळींत गेला म्हणजे तीं यास हांकलून देतात आणि फिरून आलास तर मारूं म्हणून म्हणतात, Whenever this boy goes into the company of other boys, they drive him away and say, We will beat you if you come back again. B. 159, 9. मामा बाहेर गेला म्हणजे मी तुला भेटत्यें, When uncle goes out I will meet you. B. 305, 6.

4. In conditional sentences असला is used where the

supposition is that the act has already taken place, but whether it has really happened or not is unknown to the speaker; as तो द्वीपांतरीं गेला असला तरीं तेथून आणीन, Though he should have gone to another continent I will fetch him thence. B. 332, 1. त्याना गुरूने जावयास रजा दिली असली तर? Should the teacher have given them leave, what then? B. 324, 4.

5. When the supposition is in regard to things past, *i.e.* supposing things to have happened differently from what they are known to have done, the supposition is made by the present or imperfect conditional. Examples of this will be found in their proper places, but it may be observed that the first असतों is sometimes omitted, as अणखी पैशाची गरज लागती तर मी सगळें विकलें असतें, Had I needed more money I would have sold the whole. B. 314, 12. Here लागती is used for लागली असती. Again, in the last clause, we sometimes have होतों for असतों, as त्याला क्षमा केली असती तर रामाला इतका खेद होताना, If you had pardoned him, then Ram would not have been so grieved. B. 319, 5.

Rule XII.

Substantives and adjectives are often elegantly used in Mura*th*ee in the place of adverbs.

1. Generally when adjectives are used for adverbs they are put in the neuter singular, as असें कसें होईल? How can that be? B. 17, 7.

2. When the agent is of the third person and is expressed in the sentence, the adverb frequently agrees with the agent, as असा तो पराकाष्ठेच्या क्लेशांत पडला, Thus he fell into very great distress. B. 13, 13.

3. When the object of the verb is in the nominative or objective case, then the adverb should be

inflected exactly as an adjective, or in other words the adjective is used for the adverb, as देवाने ही गोष्ट केवढी चांगली केली आहे पाहा वरें, See how well God has ordered what relates to this subject! Here चांगले qualifies केली, and thence must be an adverb; and केवढी qualifies चांगली, and must be an adverb also.

4. Substantives when substituted for adverbs are generally put in the third or instrumental case, as पण मी संतोषाने मरणार, But I shall cheerfully die. B. 17, 10.

PROSODY.

The literature of the Mura*th*as is not extensive, yet they possess a few written works. These consist of two classes, those written in the Prak*r*it or ancient style, and those written in the modern Mura*th*ee.

The Prak*r*it books are, first, translations from the Sunsk*r*it, containing the legendary history of the Hindoo gods and heroes, the principal of which are the Panduwu Prutap, the Ram Vijuyu and the Huri Vijuyu; and, secondly, original compositions, containing both the history of modern Sadhoos, and their moral compositions, called Abhungs.

The Mura*th*ee works are, first, a few Bukhurs or Chronicles of the transactions of the Mura*th*ee kings and governors; and, secondly, translations from the English, &c. lately published at Bombay; of these none comes nearer the spoken dialect, and is more idiomatical, than the translation of the first volume of the Children's Friend, only that it abounds with the peculiarities of the Kokuṇee dialect.

A few of the chief points of Prak*rit* Grammar where it differs from the Mura*thee* are subjoined.

DECLENSION OF NOUNS.

ईश्वरू, God.

१	ईश्वरू	५	ईश्वरापासुनि - पासुनियां ईश्वराहुनि - हुनियां ईश्वरापासाव
२	ईश्वरातें-प्रत		
३	ईश्वरें, ईश्वरेशीं		
४	ईश्वरा ईश्वरालागीं - लागुनि	६	ईश्वराचा, &c. - चेनि & चिया
		७	ईश्वरीं

OBLIQUE CASE OF ADJECTIVES.

चांगल्याचिया - चिये - चेनी.

PRONOUNS.

In Prak*rit* हे, ते, जे are used for ही, ती, जी; and जया and तया for ज्या and त्या.

मातें is the 2nd case of मी; and तूतें of तूं.

VERBS.

The following form serves for the present and past, and sometimes for the future indicative.

INTRANSITIVE VERB. उठणें, To rise. TRANSITIVE VERB. करणें. To do.

	Sing.		Plur.		Sing.		Plur.	
1	मी	उठें,	आम्हीं	उठूं,	मी	करीं	आम्हीं	करूं,
2	तूं	उठस,	तुम्हीं	उठा,	तूं	करीस	तुम्हीं	करा,
3	तो, ती, तें,	उठे	तें, त्या, तीं,	उठती.	तो, ती, तें,	करी.	तें, त्या, तीं,	करिती.

Imperative Mood.

तूं उठि. तूं करि.

Pluperfect Participle.

उठोनि उठुनि. करोनि करूनि.

The following tenses, with जे inserted after the root, are used both actively and passively, but properly in the latter mode, thus मी मारिजेतों, I am struck.

Singular		m.	f.	n.	Plural.	
Present	मी	करिजेतों	-तें	-तीं	आम्हीं	करिजेतों,
Kurturee	तूं	करिजतोस	-तीस	-तेंस	तुम्हीं	करिजेता,
Pruyog.	तो, ती, तें,	करिजेतो	-ती	-तें	तें, त्या, तीं,	करिजेतान.

	Sing.	Plur.
Present Bhavee Pruyog.	म्यां त्वां त्याने, तिने	आम्हीं तुम्हीं त्यानी } करिजेतें.
Past Kurmunee Pruyog and Bhavee Pruyog.	म्यां त्वां त्याने, तिने	आम्हीं तुम्हीं त्यानी } करिजेला-ली-लें ले-ल्या-लीं.
Future Bhavee Pruyog.	म्यां त्वां त्याने, तिने	आम्हीं तुम्हीं त्यानी } करिजेल.
Imperative.	त्वां करिजे	तुम्हीं करिजे.
Past Participle.	करिजेला-ली-लें, &c.	

POETRY.

There are three grand classes of verse used in Mura*thee* poetical compositions. The first class consists of verses which have regular feet, and a regular number of syllables, but in which the quantity of the whole verse is equal to the quantity of the corresponding verse. And the third consists of verses of nearly the same number of syllables, and which rhyme, but have no regular quantity.

The two former of these classes of verse are common to the Sun*skrit* and Prak*rit*, only that the Prak*rit* verses rhyme, which the Sanskr*it* do not. The latter is peculiar to the Prak*rit*. Of the two first, one specimen of each will be given, and for further information relative to them Yates's Sun*skrit* Grammar can be consulted. Of the third more examples will be required.

Class 1, *Order* 1, *Genus XI.*, *Species* 8, *named Ruthoddhuta.*

गोतमें करुनि कोप तीव्रता ॥ शापिलो निज सती पतिव्रता ॥
पाठवूनि अधमा धमा गती ॥ मानिली निरपराध मागती ॥

"Goutumu, in a great passion, cursed his own faithful, virtuous wife, sending her to the lowest hell; but afterwards he was convinced she was innocent."

Class 2.—An Arya, having 12 Matras for the first half-line, and 18 for the second. Thus the first half-line has 6 short syllables each counting 1, and 3 long each counting 2, in all 12.

गरुडासन अवतार ॥ क्षितिवर धरणार साधु ताराया ॥
माराया दुष्टांतें ॥ पृथिवीचा सर्व भार हाराया ॥

"(Vishnoo), who sits on the eagle, is about to become incarnate on earth, to save the saints and destroy the wicked, and remove the load wherewith the earth is burdened."

Class 3.—The following kinds of verse are those which are most frequently used in Prakrit poetry. They are chiefly of the Trochaic kind, and are regulated by the accent, as English verse is, and not by the quantity:—

1. The following is a loose Trochaic of 8 feet, each half-line rhyming with its corresponding half-line. It is frequently used in the Abhungs:—

मुख बांधुनि मेंढा मारा ॥ म्हणति सोम याग करा ॥ १ ॥
कोण जाणे खरें खोटें ॥ भजन चालेल उफराटें ॥ २ ॥
म्हणती सजीव तुळसी तोडा ॥ पूजा निर्जीव दगडा ॥ ३ ॥
करिती वेला तोडातोडी ॥ शिवा लाखोली रोकडी ॥ ४ ॥
वाराणसि जाति रुंडें ॥ त्यांचीं पाठमोरीं तोंडें ॥ ५ ॥
नाग पूजायाला जाती ॥ नाग देखोनि डांगा घेती ॥ ६ ॥
एका जनार्दनीं सोंग ॥ तेथें कैंचा पांडुरंग ॥ ७ ॥
तुका म्हणे भक्ति भाव ॥ तोंच देवांचाहि देव ॥ ८ ॥

"They tell you to bind the mouth of a ram and kill him, and to perform the moon-plant sacrifice. Who can tell whether that worship be true or false? Can worship proceed by contraries? They tell you to cut down a living Toolshee, and dress with it a lifeless stone. They cut and hack at the Bel tree, to present a hundred thousand of its leaves to Shiva. Their numskulls go the way of Benares, but they leave their hearts behind. They worship the cobra capella; and if they see a cobra they lift up a stick to beat him. Ekanath, Junardun's disciple, said it was all a form. How could God be present amid such worship? Tooka said, Piety and faith are the God of gods."

The following is an example of the same kind of verse, only that several half-lines seem to rhyme with one another, but this probably happens only accidentally :—

मुख्य तोचि पापी जाणा ॥ ज्यासी देवाचें मानेना ॥ १ ॥
वरी नाहीं हे वासना ॥ न्याय नीति आवडेना ॥ २ ॥
स्नान संध्या आवडेना ॥ दान धर्म हि घडेना ॥ ३ ॥
वेद शास्त्र धर्म्म चर्चा ॥ कदा उच्चारीना वाचा ॥ ४ ॥
देव ऋणी पितृ ऋणी ॥ ऐसी जयाची करणी ॥ ५ ॥
मनुष्य ऋणी सर्व ऋणी ॥ सत्य बोलेना वदनीं ॥ ६ ॥
इहलोकीं परलोकीं ॥ त्यास कांहींच नाहीं कीं ॥ ७ ॥
रामदासातें हि नाहीं ॥ सुख संसार हि नाहीं ॥ ८ ॥

* "Know that he is the chief of sinners who does not respect the gods, for this is no good disposition; and he also who does not love justice and morality, who does not love religious bathing and repetition of the sacred verses, who does not perform acts of charity, whose mouth never utters any of the Ved or other religious discourse, whose conduct is such that he is debtor to the gods, and debtor to the *manes* of his ancestors, is debtor to men and debtor to all, and will not utter truth with his mouth. That man can expect no good, either in this world or the world to come. Ramdas will have nothing to do with such practices, nor look for any happiness which flows from a worldly source."

2. The following verse has 6 feet, and every two lines rhyme with one another:—

संसाराची खटपट ॥ करिसी सारा वोळ ॥
राम राम म्हणतां ॥ तुझी वैसे दांत खोळ ॥
तका म्हणे ऐशा नरा ॥ किती शिकऊं आतां ॥
राम राम न म्हणे ॥ त्याचा खर माता पिता ॥

"You will occupy your whole time in the turmoil of your worldly business, and when you begin to say Ram Ram, your teeth keep fast together, as if you were lock-jawed. Tooka said, What instruction now will suffice for such a man? He who won't say Ram Ram has an ass both for his father and mother."

* The intelligent student, in comparing the sentiments conveyed in this extract with those contained in the last, must be forcibly reminded of the language of the Apostle, where he says "If the trumpet give an uncertain sound, who shall prepare himself to the battle?"

3. This verse consists of three parts; the first has 6 feet, the second 3, the last 2, and the two first rhyming with each other.

भाव धरी तरी तारील पाषण ॥ दुर्जना सज्जन ॥ काय करी ॥
काय करी निंबा साखरेचें आळें ॥ बीज तैसीं फळें ॥ येतीं तया ॥

"Only exercise faith, then a stone will save; otherwise what can a good man do to a bad man? what can a trench filled with sugar do to a lime tree? As the seed is, so is the fruit which it produces."

4. The following verse has four parts, each of 4 feet; the three first rhyme with each other. In such Wovya the most of the Prakrit heroic poems are composed:—

जेथें मज न वोळखती ॥ नाना आचार करिती ॥
नाना देवातें भजती ॥ नेणती माझें ज्ञान ॥
करुनि मृत्तिकेचा आकारू ॥ तेथें करिती अनाचारू ॥
म्हणती हाचि सर्वेश्वरू ॥ सर्वी घटीं प्रगटला ॥

"Where men are unacquainted with me, and perform various religious rites, and worship various gods, and have not the true knowledge of me, there having made an earthen image, they perform works contrary to religion and piety, and say 'This we have made is the great God who is manifested in every creature.'"

5. The following verse has also four parts, each of the three first having 3 feet, and rhyming with each other, while the last has only 2 feet:—

टाळी वाजवावी ॥ गुढी उभारावी ॥
वाट ते चालावी ॥ पंढरीची ॥

"Make music with the cymbal; erect the religious flag; set out on thy way to Pundhurpoor."

Let these specimens suffice to give the learner some idea of Prakrit verse. As a further exercise in Prakrit, and to relieve the tedium of his grammatical studies, we shall present him with one of the feats of Krishnu, from the Huri Vijuyu; which is said to have taken place on the Gunesh Chutoorthi:—

इंदिरा वंधुचा उदय होय तंववरि यशोदा उपवासी राहे
पूजा सामग्रि लवलाहे करि माया सिद्ध तेव्हां

थोर थोर लाडू येकवीस
शर्करा मिश्रित केले सुरस
सिद्ध लाडु केले विशेष
आणिक बहु मोदकातें
ऐसा नैवेद्याचा भरूनि हारा
माता नेउन ठेवि देव्हारा
तों उदय पावला निशाकरा
पडिला अंबरीं प्रकाश
मातेसीं म्हणे हृषीकेशि
लाडु मज केव्हां देसि
माता म्हणे जगजीवनाशि
नैवेद्य दाउन देईन
आणीक भूप दीप सामुग्री
माता आणु गेलि बाहेरी
देव्हारिया जवळि श्रीहरि
येकलाचि उभा होता
येकांत देखोन ते वेळा
कृष्णें हाराचो उचलिला
नैवेद्य सर्वहि भक्षिला
क्षण मात्र न लागतां
मौनेंच करी येक ग्रास
उगाच बैसला जगदीश
श्री वैकुंठ पुर विलास
लीला भक्तास दाखितसे
भूप दीप घेउनि त्वरित
माता आली सदनांत
तों रिताच हारा तेथें
देव्हारिया वरि पडिला असे
विस्मय मातेसीं वाटला
मग म्हणे रे घननिळा
अवघाच नैवेद्य काय जाला
हारा पडिला रिता कां
श्रीकृष्ण म्हणे माते
सत्य मानी वचनातें
येक सहस्र उंदिर येथें
आले होते आतांचि
त्यांत एक थोरला मूषक
त्यावरि बैसला विनायक
सोंडेने लाडु सकळिक
येकाचि येकीं आकर्षिले
सर्वांगीं चर्चिला सेंदुर
सोंड हालवी भयंकर
उदर तयाचें भ्यासुर
देखोन थोर भ्यालों मी
घोवडि वळलि वदनिं
न बोलवे माते माझेनि
क्षुधा लागलि मज लागुनि
लाडु देई सत्वर
जननी बोले क्रोधायमान
उघडुनि दावी तुझें वदन
जगन्निवास करि रुदन
दीन वक्त्रें करूनि
लाडु होते बहुत
कैसे मातील माझिये मुखांत
विचार करूनि निश्चित
मग मज शिक्षा करि
गणेश गेला लाडु घेउन
मजवरि आलें हें विहरण
माता म्हणे वदन उघडुन
दावी मज मुकुंदा
हरि म्हणे मारूं नको मातें
उघडुनि दावितों वदनातें
मातेगुह्यें वैकुंठनाथें
मुख पसरोनि दाविलें

तों ब्रह्मांड देखिलें संपूर्ण
असंख्य दिसतो गजवदन
कृष्णा मुखांतूनि गजवदन
हा देवाधिदेव सनातन
आह्मीं समस्तहि देव
पूर्ण ब्रह्मानंद केशव
यशोदा जालि समाधिस्त
आप आपणातें विसरत

वैकुंठ कैलास आदिकरून
जननी पाहोनि तटस्थ
मातेसि ह्मणे ऐक वचन
तुझे उदरीं अवतरला
या श्रीकृष्णाचे अवयव
भज यासीं जननीये
अहंकृति विरालि समस्त
लीला अद्भुत देखोनि

"Yushoda the mother (of Krishna) continued fasting till the rising of the moon, and then quickly got ready all the materials for the worship; especially she made ready nineteen very large nice sugared sweet cakes, besides various kinds of puddings. And thus having filled the presentation trencher, his mother placed them before the shrine. The moon had now arisen, and its light was diffused throughout the sky. Krishnu said to his mother, When will you give me some sweet cake? His mother said, O thou in whom the world resides, I will give thee some after presenting the offerings. Saying this, she went out to bring in the articles of incense and a light. Krishnu was standing alone near the shrine, and seeing himself quite private he took up the trencher, and ate up in an instant all the provisions offered to the god; and the lord of the world, he who is the joy of Wuikoonth, and shows his frolics to his worshippers, having in silence made but one mouthful of them, sat perfectly quiet. In a twinkling his mother came into the house, bringing the incense and light, but lo! the trencher on the shrine is empty. His mother was amazed, and said, Krishnu, what has happened to the offering? Why is the trencher on the shrine empty? Shri Krishnu said, Believe me, mother, just now a thousand rats were here, and Gunputi seated on one large rat among them; with his trunk he drew in the whole of the sweet cakes at one sweep. On beholding his whole body smeared over with red lead, his trunk moving in a fearful manner, and his belly dreadful to look on, I got mightily afraid. I became dumb from fear, and could not speak a word. I am very hungry, mother; give me instantly some sweet cakes to

eat. His mother, in a passion, said, Sirrah, open thy mouth, and show it me. Krishnu, looking quite sad, began to cry, and said, There was a vast number of sweet cakes; how could they all be contained in my mouth? First of all consider the subject deliberately, and then chastise me. Gunputi took away the sweet cakes, and the blame of his theft is cast on me. His mother said, Krishnu, open thy mouth and show it me. Huri said, Don't beat me, mother, and I will open my mouth and show it you. Then the lord of Wuikoonth opened his mouth before his mother and showed it her. Now the whole universe, Wuikoonth, Kuilas, and the rest, all appear before her, and at the same time innumerable Gunputis. While the mother was steadfastly looking in, Gunputi said to her out of the mouth of Krishnu, Hear my words; this is the God of gods, who has become incarnate in thy womb. All we gods are the members of that Shri Krishnu. He is the supreme God, the joy of the world; worship him, O mother. Now Yushoda fell into an ecstasy of devotion; all her self-importance vanished, and she forgot herself completely on beholding this most astonishing frolic."

APPENDIX.

Containing Exercises in Reading for Beginners.

आंत ये ût ye—in come.

जा dza—go.

एथें रहा ethê *r*aha—here stay.

जा तूं dza toô—go thou (*i. e.* get away).

त्याला पाठीव tyala pa*th*eewu—him send.

तिला बोलाव tila bolawu—her call.

पुढें वाच p*oodh*ê wa*ts*—onward read.

अंमळ थांब ummu*l* thamb—a little stop.

पुढें जा p*oodh*e dza—on go.

तें एथें आण tê ethê an—it here bring.

मी एथें आहें mee ethê ahê—I here am.

तूं तेथें आहेस toô tethê ahes—thou there art.

तो जवळ आहे to *dz*uwu*l* ahe—he near is.

ती वर आहे tee wur ahe—she above is.

तें खालीं आहे tê khaleê ahe—it below is.

आम्ही बरे आहों amhee bure ahô—we well are.

तुम्ही दुखणाईत आहां *too*mhee doo-khuṇaeet ahû—you pained are (*i.e.* you are sick).

ते गरीब आहेत te gureeb ahet—they poor are.

तें जात आहे tê dzat ahe—it going is.

ती बसत आहे tee busut ahe—she sitting is.

हळू बोला huloo bola—softly speak.

लवकर माघारें या luwukur magharê ya—quickly back come.

पोथी आण pothee an—book bring.

तें दार लाव tê dar lawu—that door shut.

अंमळ लौकर चाल ummu*l* loukur *ts*al—a little quick walk (*i. e.* walk a little quicker).

अंमळ सावकाश सांग ummu*l* sawu-kash sangg—a little slow repeat. (*i. e.* repeat a little slower).

त्याला कागद दे tyala kagud de—to him paper give.

शाईची खबरदारी ठेव shaeechee khuburdaree *th*ewa—ink's care put (*i.e.* take care of the ink.)

दऊत घे duoot ghe—inkstand take.

माझे जवळ लेखणी नाहीं majhe *dz*uwul lekhuṇee naheê—me near pen not (*i.e.* I have not a pen).

तुमचे जवळ चाकू आहे कीं काय? toomche *dz*uwul *ts*akoo ahe keê kay?—you near a penknife is or what? (*i.e.* have you a penknife?)

त्यापासीं फार द्रव्य आहे tyapaseê phar druvyu ahe—him by much wealth is.

माझे भावाजवळ एक घोडा चांगला आहे majhe bhawa*dz*uwul ek gho*da* *ts*angula ahe—my brother near one horse good is (*i.e.* my brother has one good horse).

मी तेथें होतों me tethê hotô—I there was.

तूं बसत होतास tôo busut hotas—thou sitting wast.

आम्हीं जेवीत होतों amhee jevect hotô—we dining were.

तुम्ही बरे होता toomhee bure hotâ—ye well were.

मी एथें फार वेळ आहें mee ethê phar ve*l* ahê—I here long time am (*i. e.* I have been, &c.)

त्वां बरें केलें आहे twâ burê kelê ahe—by thee well done is (*i. e.* thou hast done well).

तो गेला आहे to gela ahe—he gone is.

आम्ही त्याची बहीण पाहिली amhee tyachee buheen pahilee—by us his sister was seen.

तुम्ही चांगले शिकविलेले आहां toomhee *ts*angule shikuvilele ahâ—ye well taught are.

त्यानी तें केलें आहे tyanêe tê kelê ahe—by them that done is (*i.e.* they have done it).

मी पूर्वीच बोललों होतों mee poorvee*ts* bolulô hotô—I before even spoken was (*i.e.* had spoken).

त्यानीं तें झटलें होतें tyanêe tê mhu*t*-ulê hotê—by them it said was (*i.e.* they had said it).

आम्ही त्याला नुकतें चारलें होतें amhee tyala *nookt*ê *ts*arulê hotê—by us to him the act of feeding was lately done (*i. e.* we had lately fed him).

मी उद्यां जाईन mee *oo*dyâ dzaeen—I to-morrow will go.

आज घरींच जेवीन az ghurêe*ts* jeveen—to-day at home even I shall dine.

तो जाईल (स्वेच्छेने) to dzaeel—he will go.

तो जाईलच (परेच्छेने) to dzaelu*ts*—he shall go.

त्या मला मारतील tya mula maruteel—they (fem.) to me will beat (*i.e.* they will beat me).

तुम्ही उभे राहिलां नाहीं toomhee

*oo*bhe rahilâ naheê—ye upright remained not) *i.e.* ye did not stand).

त्यानी उलटून पाहिलें नाहीं tyanêe ool-*too*n pahilê naheê—by them the act of looking back was not performed (*i.e.* they looked not back).

म्या त्याला पाहिलें नव्हतें mya tyala pahilê nuwhutê—by me the act of seeing him was not performed (*i.e.* I had not seen him).

म्या तें ऐकिलें नव्हतें mya tê uikilê nuwhutê—by me it heard was not (*i.e.* I had not heard it).

तो घरीं नाहीं? to ghureê naheê?—he at home not? (*i.e.* Is he not, &c.)

नाहीं, तो बाहेर गेला आहे naheê, to baher gela ahe—no, he out gone is.

तो एक शब्द बोलला नाहीं to ek shubd bolula naheê—he one word spoke not.

मी सांगणार नाहीं mee sanggu*n*ar naheê—I about to tell not (*i.e.* I will not tell).

तो अदालतींत गेला नाहीं to *a*daluteêt gela naheê—he in court gone not.

मला असें वाटतें mula usê wa*t*utê—to me so it seems.

तें खरें आहे कीं नाहीं? tê khurê ahe keê naheê?—that true is, what not? (*i.e.* is not that true?)

तो संपत्तिवान् आहे काय? to sa*m*puttiwan ahe kay?—he wealthy is, what? (*i. e.* is he wealthy?)

तुम्ही रोगी आहां? toomhee rogee ahû?—you sick are?

ते चपळ आहेत काय? te chupu*l* ahet kay?—they quick are, what?

तुझी खात्री झाली काय? toojhee khatree zhalee kay?—thy conviction taken place, what? (*i.e.* are thou convinced?)

तुम्ही तयार आहां काय? toomhee tuyar ahû kay?—you ready are, what?

त्या विषयीं त्याच्या चुलतभावाला सांगितलें होतें कीं काय? tyavishuyeê tyacha *tsoo*lutbhawala sanggitulê hotê keê kay?—that concerning to his cousin told was, or what?

माझ्या आता तुम्हावरावर होत्या कीं काय? majha ata toomha burabur hotya keê kay?—my aunts you with were, or what?

तो काल कोठें होता? to kal kothê hota?—he yesterday where was?

त्याने तुम्हाला रोडगा पाठविला कीं काय? tyanê *too*mhala rodga pa*th*uvila keê kay?—by him to you a loaf was sent, or what?

मी उगींच आलों mee *oo*geê*ts* alô—I without object have come.

त्याने तुम्हाला पैका उसना दिला कीं काय? होय दिला tyanê toomhala puika oosuna dila keê kay? hoy dila—

—by him to you money in loan given, or what? yes, given.

माझा कुत्रा तुम्ही पाहिला काय? mazha kootra toomhee pahila kay?—my dog by you seen, what?

तुमचें जेवण झालें काय? toomutsê jewun zhalê kay?—your dinner taken place, what? (*i.e.* have you finished your dinner?)

तिनें त्याला पूर्वी पाहिलें होतें काय? tinê tyala poorvêê pahilê hotê kay?—by her him before seen was, what?

ते पूर्वी गेले होते काय? te poorvêê gele hote, kay?—they before gone were, what?

मी तुम्हाला कांहीं मध आणूं कीं काय? mee toomhala kâheê mudh anoô keê kay?—I to you some honey shall bring, or what?

तुम्हाला कांहीं साखर देऊं? toomhala kâheê sakhur deoô?—to you some sugar shall I give?

त्यानें कांहीं दूध आणावें काय? tyanê kâheê doodh anavê kay?—by him some milk should be brought, what? (*i.e.* is he to bring any milk?)

तुम्ही मला कांहीं लोणी द्याल? toomhee mula kâheê lonee dyal?—you to me some butter will give?

ते कांहीं चक्का आणतील कीं काय? te kâheê tsukka anteel keê kay?—they some cheese will bring or what?

त्यानी गाईला दोहावें कीं काय? tyaneê gaeela dohavê keê kay?—by them the act of milking the cows may be done, or what? (*i.e.* may they milk the cows?)

तें आम्हा सर्वांस पुरेल कीं काय? tê amha surwâs poorel keê kay?—that to us all will suffice, or what?

चौघा जणांस तो भात पुरला काय? tsowgha dzunâs to bhat poorla kay?—to four persons that rice sufficed, what?

तुम्ही जावें? toomheê dzavê—by you the act of going may be performed (*i. e.* you may go).

त्यानी आंत यावें tyanêe ât yavê—by them in it may be come.

तुम्ही त्याला सांगा toomhee tyala sangga—you to him tell.

त्याला जाऊं दे tyala dzaoô de—to him to go give (*i. e.* let him go).

तिला पाहूं द्या tila pahoô dya—to her to see give (*i.e.* let her see).

तें त्याला देऊं नको tê tyala deoô nuko—it to him give not.

तिला कांहीं फळ देऊं नका tilâ kâheê phul deoô nuka—to her any fruit give not.

असें बोलूं नका usê boloô nuka—so say not.

माशीला मारूं नका masheela maroô nuka—the fly kill not,

कुत्र्याला मारूं नका kootryala maroô nuka—the dog beat not.

रागें भरूं नका ragê bhuroô nuka—with anger fill not (*i. e.* don't get angry).

इतके लौकर धांवूं नको itukê lowkur dhâwoô nuko—so quick run not.

खोलींत धूर येऊं देऊं नको kholeêt dhoor yeoô deoô nuko—in the room smoke to come let not.

त्याला चाहाडी सांगूं देऊं नका tyala *ts*ahad*ee* sangoô deoô nuka—him slander to tell let not.

मी घरास जायाचा आहें काय? mee ghuras dzaya*ts*a ahê kay?—I house to of going am, what? (*i. e.* am I to go home?)

नाहीं, तो जायाचा आहे naheê, to dzaya*ts*a ahe—no, he of going is (*i. e.* no, he is to go).

तुम्ही तेथें राहणार आहां toomhee tethê rahuṇar ahâ—you there about to remain are.

तुम्ही सारा दिवस तेथें बसायाचे आहां काय? toomhee sara diwus tethê busaya*ts*e ahâ kay?—you all day there of sitting, are what? (*i.e.* are you to sit there all day?)

माझ्याने सांगवत नाहीं majhane sangguwut naheê—by mine it can be told not (*i.e.* I cannot tell).

जर तुम्ही जाणार असाल तर मीहि जाईन dzur *too*mhee dzaṇar usal tur meehi dzaeen—if you are going, then I too will go.

मला झटकर गेलें पाहिजे mula zhutkur gelê pahije—to me quickly gone is necessary (*i. e.* I must go quickly).

ती जर उगी राहिली असती तर बरें होतें tee dzur *oo*gee rahilee usutee tur burê hotê—she if quiet remained were, then well it were (*i.e.* if she had remained quiet, it had been well).

जर तें म्या जाणलें असतें तर मी गेलों नसतों dzur tê mya dzaṇulê usutê tur mee gelô nusutô —if it by me known were, then I gone not were.

तें तसें असो किंवा तसें नसो tê tusê uso, kinwa tusê nuso—it so be, or so not be (*i. e.* be it so or not)

तिचे इच्छेस येईल तसें तिने करावें tiche ichhes yeeel tusê tinê kuravê—to her pleasure will come, so by her it may be done (*i.e.* she may do as she pleases).

तो तुला घरीं जाण्याची आज्ञा करितो to *too*la ghureê dzaṇyachee adnya kurito—he thee home of going order makes.

तुम्हास जाण्याचें काय कारण आहे *too*mhas dzaṇya*ts*ê kay karuṇ ahe?—you going of what cause is?

मी आज नगरास जात नाहीं mee az nuguras dzat naheê—I to-day to city going not.

तुम्हीं कां जात नाहीं *too*mhee kâ dzat naheê—you why go not?

कितवा तास आहे हा? kituwa tas ahe ha?—what hour is this?

दाहा झाले काय? daha zhale kay?—ten taken place, what? (*i.e.* is it ten?)

तसें तुम्हीं मला सांगितलें कीं नाहीं? tusê *too*mhee mula sanggitulê keê naheê?—so by you to me told or not?

तुमचा बाप घरीं मेला कीं नाहीं? *too*mu*ts*a bap ghurêe mela keê nahêe?—your father at home died or not?

तुमचा मामा घोड्यावरून पडला कीं नाहीं? *too*mu*ts*a mama gho*dy*awuroon pu*d*ula keê naheê?—your uncle horse from fell or not?

त्याचा हात मोडला आहे कीं नाहीं? tya*ts*a hat modla ahe keê naheê?—his hand broken is or not?

अर्धी अधिक वाट चाललों आहों कीं नाहीं? ardhee adhik wat *ts*alulô ahô keê naheê?—half more road we walked are or not?

तुम्ही पूर्वी कधीं राजाला पाहिलें नव्हतें कीं काय? *too*mhee poorveê kudheê rajala pahilê nuwhutê keê kay?—by you before ever the king was not seen, or what?

गतवर्षी त्याला तुम्हीं पाहिलें होतें कीं नाहीं? gut wursheê tyala *too*mhee pahilê hotê keê naheê—last year him by you seen was or not.

मी आज शहरांत गेलों होतों mee az shuhurât gelô hotô—I to-day in city gone was (*i.e.* I was in town to-day).

तुमचें त्याचें काय चाललें होतें *too*mu*ts*ê tya*ts*ê kay tsalulê hotê—yours his what gone on was? (*i.e.* what were you and he carrying on?)

त्याची वाट पाहा tyachee wat paha—his way look (*i.e.* wait for him).

त्याने तुमची कुचेष्टा केली असावी tyane toomucheê koochesh*t*a kelee usavee—by him your teazing done must be (*i.e.* he must have been teazing you).

त्याचें अन्न मी खातों tyatsê unn mee khatô—his food I eat (*i. e.* he supports me).

त्याची भेट झाली tyachee bhet zhalee—his meeting has taken place (*i.e.* I have met him).

जें उचित आहे तें मला केलें पाहिजे dzê *oo*cheet ahe tê mula kelê pahije—what proper is that to me done is necessary (*i.e.* I must do what is proper).

मी जाउन आणितों mee dzaoon anitô —I having gone bring (*i.e.* I will go and bring it).

मी झटकण जाउन येतों mee zhutkun dzaoon yetô—I quickly having gone come.

मी आपला वसलों mee apula busulô —I myself am seated (*i. e.* I am seated here at ease; or, I am just sitting).

तो आपला मावबर आहे to apula matbur ahe—he our own rich is (*i. e.* he is rich in our way).

आतां मी समजलों atâ mee sumuzulô —now I have comprehended (*i. e.* now I understand you).

हें मी जाणून आहें hê mee dznaoon ahê—that I having known am.

पहिल्याने ईश्वराने सर्व पदार्थांचीं तत्वें उत्पन्न केलीं puhilyanê eeshwuranê surwu pudarthâchee tutvê ootpunn kelêê—at first by God all things' elements produced were made (*i. e.* at first God created the elements of all things).

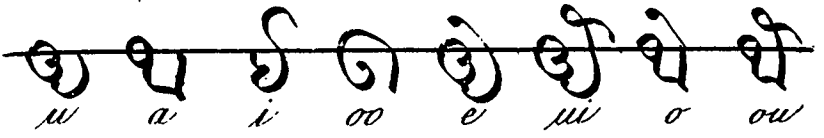
आपल्या सर्व जीवभावाने ईश्वराची भक्ति केली पाहिजे apulya surwu jeewubhawanê eeshwurachee bhukti kelee pahije—own all soul-affection with God's worship done is necessary (*i.e.* God is to be worshipped with all your heart).

सद्गुरूचे पुण्याचे आधारानें देवाला भजावें sudgoorooche poonyache adharane dewala bhujavê—true teacher's merit's support by to God let worship be done (*i.e.* worship God in dependence on the true teacher's merits).

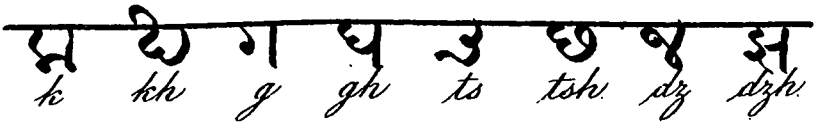
भगवान् तुमचें कल्याण करो bhuguvan toomutsê kulyan kuro—God your prosperity make (*i. e.* God bless you).

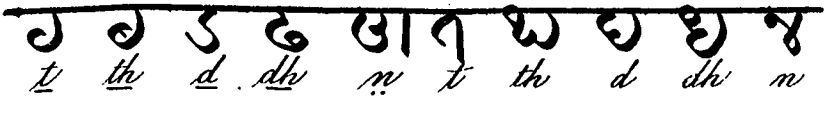
MOD ALPHABET.

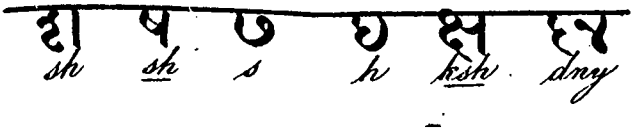
Vowels.



Consonants.







NATIVE CORRESPONDENCE.

To a Father.

बापाला लिहिण्याचा प्रकार.

तीर्थरूप राजश्री शिवराम शास्त्री
काका वडिलांचे सेवेशीं . . . . . .

अपत्यें नारायणानें चरणावर मस्तक ठेवून शिरसाष्टांग नमस्कार विज्ञापना तागाईत माघ शुद्ध १५ यावेतों वडिलांच्या आशीर्वादें करून सुखरूप असों विशेष (पुढें काय मजकूर लिहिणें असेल तो लिहून शेवटीं हें ल्याहावें) कळावें सेवेशीं श्रुत होय बाळकावर लोभ वृद्धी असावी हे विज्ञापना.

To a Teacher, Brother, Uncle, and other elderly Relatives, except a Father.

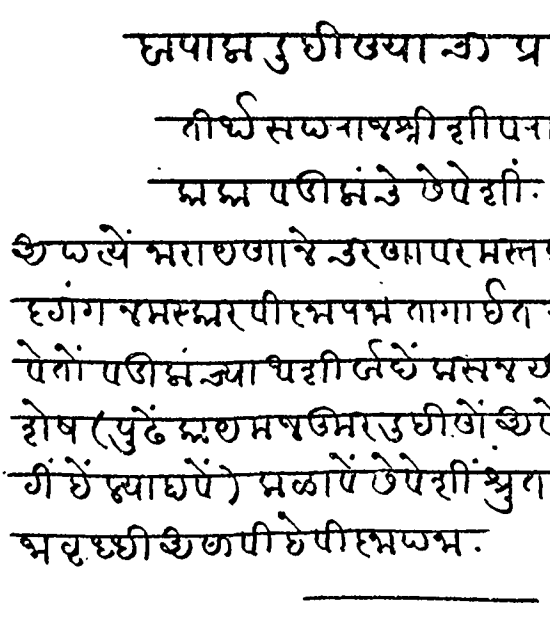
पित्या व्यतिरिक्त जितके आपले गुरू व बंधू व चुलते इत्यादिक वडील माणसांस हा प्रकार आहे.

तीर्थस्वरूप राजश्री धोंडु शास्त्री
बावा वडिलांचे सेवेशीं . . . . . .

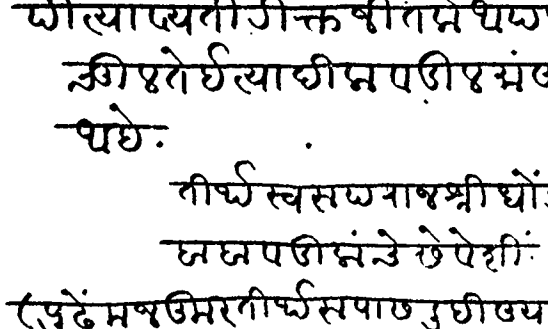
(पुढें मजकूर तीर्थरूपास लिहिण्या सारिखा ल्याहावा)

NATIVE CORRESPONDENCE.

To a Father.



To a Teacher, Brother, Uncle, and other elderly Relatives, except a Father.



To a Learned Man.

पंडितांस लिहिण्याचा प्रकार.

वेदशास्त्र संपन्न राजश्री राघ-
वाचार्य बावा यांशीं .....

विद्यार्थी रघुनाथ राव हणमंत साष्टांग नमस्कार विज्ञापना तागाईत भाद्रपद शुद्ध ७ पावेतों आपले आशीर्वादें करून सुखरूप असों विशेष (आपणाकडून बहुत दिवस आशीर्वाद पत्र येऊन वर्तमान कळत नाहीं तरी ऐसें नसावें सदैव पत्र द्वारा वर्तमान कळवीत असावें आणीक मजकूर लिहून शेवटीं) कळावें सुज्ञाप्रति बहुत काय लिहिणे हे विज्ञप्ति.

To a Son.

पुत्रास लिहिणे असल्यास असें लिहावें.

सहस्त्रायु चिरंजीव राजश्री रामशास्त्री गडबोलेयां-जप्रत व्यंकट शास्त्री गडबोले. अनेक आशीर्वाद उपरी तागाईत पौष वद्य १ पावेतों सुखरूप असों विशेष (मजकूर लिहून पुढें शेवटीं) कळावें हे आशीर्वाद.

To a Learned Man.

ज्ञानी मांस पुरीषाचा प्रश्न.

येथून शास्त्रज्ञ ब्राह्मण श्री नाथजवळी
जाऊन यांसी
पीडा थोर होऊन मरण येऊन आंतड्यांचा हागंण मस्तक
पीडा पत्र लेखा मागाहून भाकुळ होऊन शुद्ध होऊन पाप तोंपर्यंत
पुरीष जेवीं मनुष्य खोदे सर्व खोदें पीडा पोषण मनुष्य
घेतात पीडा पुरीष पत्र येऊन पर्यंत मरण मळण
मणीं पीडा येणें मळणें पत्र द्वारा पर्यंत मरण मळपी-
डा येणें पोटीं मनुष्य मरण होईल पीडा मळणें
ब्राह्मण पीडा घेतात मनुष्य पीडा येणें पीडा मळी.

To a Son.

पुत्राचे पुरीषें येऊन त्याचे खोदें त्याचें.

येथील शास्त्रज्ञ जेजुरीपर नाथश्री नाम शास्त्री गड आहे
याचे प्रत पुत्र नाम शास्त्री गड आहे येणे मनुष्य पुरीष जो-
पर्यंत मागाहून पीडा पोषण पाप तोंपर्यंत खोदे सर्व खोदें
पीडा पोषण मनुष्य मरण पुढें होईल मळणें हे पु-
रीष.

To a Friend (1st form)

मित्रास असें लिहावें त्या मध्यें ग्रहस्तास ग्रहस्तानें लिहिण्याचा प्रकार आणि भिक्षुकाने भिक्षुकास लिहिण्याचा प्रकार भिन्न आहे ते दोनीही लिहितों.

मित्रवर्य वेदशास्त्र संपन्न राजश्री
विनायक शास्त्री दिवेकर यांशीं · ·

स्नेहांतर्गत गणेश शास्त्री जांबेकर साष्टांग नमस्कार विनंती तागाईत मार्गशीर्ष शुद्ध ५ पावेतों आपले कृपें करून सुखरूप असों विशेष (मजकूर झाल्यावर शेवटीं) कळावें स्नेहाची उत्तरोत्तर वृद्धी असावी हे विनंती.

To a Friend (2nd form)

मित्रास ग्रहस्तरीतीनें लिहिण्याचा प्रकार.

स्नेहांतर्गत राजश्री याविराजीत राजमान्य राजश्री नारोपंत अबा कानिटकर यांशीं · · · ·

गोविंद रामचंद्र साष्टांग नमस्कार विनंती तागाईत कार्तिक वद्य २ पावेतों सुखरूप असों विशेष (मजकूर लिहून शेवटीं) कळावें बहुत काय लिहिणे लोभ वृद्धी असावी हे विनंती.

To a Friend (1st form)

मीत्राणश्रीछें दयाघ्यें त्यामध्यें ग्रहस्ताज
ग्रहस्तासे उठीउयाज्ञा प्रभ्रर घेणी भीक्षुभ्र-
नेभीक्षुभ्रछ उठीउयाज्ञा प्रभ्रर भी न
घेछे तेनीछी उठीतों.

मीत्रएई ऐेछ्रा स्त्रीछंध्न नाषश्री
पीभ्रछभ्र ह्रा स्त्रीछीऐे भ्रर यांह्रीं.

स्नेछंतर्गत गछेह्रा ह्रा स्त्रीभंघे भ्रर ब्जा हृगंगभ्रस्त्रा
पीसंती तागाईत भ्रर्गछीर्षशुा रूपाएतों घेछ्याघ्यें
भ्रसभ्र छीछेसघछेछें पीहोष (भ्रषछेभ्र झाल्याएरहोए-
गीं) भ्रळाऐं स्नेछजीजातनोत् वृछछीछेजापीछेपीसंती.

To a Friend (2nd form)

मीत्राणग्रहस्तजीतीसे उठीउयाज्ञा प्रभ्रर.

स्नेछंतर्गतनाषश्रीयापीनाषीतनाषभ्रत्यनाष
श्री भ्रनोछंतछेछ भ्रनीछ भ्रर यांह्रीं.

गोपींछनामजंछु जाहृगंगभ्रभ्रस्त्रर पीसंतीतागाईत
भ्रर्गीभ्रघघ्यरूपाएतों छीछेसघछेछेंपीहोषरभ्रष
छेभ्रर उठीभ्रहोएगीं) भ्रळाऐं घछेतभ्रघउठीछेंस्नेभ्र
वृछछी छेजापीछेपीसंती.

To a Master (1st form.)

स्वामीस सेवकाने लिहिण्याचा प्रकार.

राजश्री यावीराजीत राजमान्य राजश्री
भगवंत राव स्वामीचे सेवेशीं. . . . .

सेवक रामचंद्र रघुनाथ कृतानेक साष्टांगनमस्कार विज्ञापना तागाईत आश्वीन शुद्ध ६ पावेतों सुखरूप असों विशेष (मजकूर लिहून शेवटीं) कळावें सेवेशीं श्रुत होय हे विज्ञापना.

To a Master (2nd form)

स्वामीस लिहिण्याचा हा दुसरा प्रकार.

सेवेशीं श्रीमंत राजश्री याविराजीत राज-
मान्य राजश्री अबा साहेब यांशीं. . . .

राम राव साष्टांग नमस्कार विनंती तागाईत आश्वीन शुद्ध ६ पावेतों सुखरूप असों विशेष (मजकूर लिहून शेवटीं) कळावें सेवेशीं श्रुत होय हे विज्ञापना.

To a Master (1st form)

स्वामीछ छेएभ्नेउछीउयाऊा प्रभ्नर.

नाषश्री यापीराषीतनाषभन्य नाषश्री
भगएंतनाए स्वामीऊे छेएेछीं
छेएभ्न नामऊंछु उघुभ्यछभतानेभ्नब्जादृगंगनभ-
स्मरपीहभपभतागार्छतघश्चीनशुछ्छ दृपापतों
खीछेसप्ऊ ओजें पीशेष(भ्नषऊभ्रउछोभ्न शेएगीं
भ्नळापें छेएेशीं श्रुतघेछ छेपीहभपभ.

To a Master (2nd form)

स्वामीछ उछीउयाऊाघऊीछ्ा प्रभ्नर.

छेएेशीं श्रीभंतनाषश्री यापीराषीतनाष
भन्यनाषश्री ओ भ्नळछेघ यांछीं
नामनाए ब्जादृगंगनभस्मरपीयंती तागार्छतघ-
श्चीनशुछ्छ दृपापतों खीछेसप ओजें पीशेष(भ-
षऊभ्रर उछोभ्न शेएगीं भ्नळापें छेएेछीं श्रुत
घेछ छेपीहभपभ.

To a Superior.

थोरास लिहिण्याचा प्रकार.

श्रीमंत राजश्री याविराजीत राजमान्य
राजश्री मोरोपंत अबा स्वामीचे सेवेशीं · ·
पोष्य विठोबाचा साष्टांग नमस्कार विनंती तागाईत भाद्रपद वद्य ८ पावेतों आपल्या कृपें करून सुखरूप असों विशेष (मजकूर लिहून शेवटीं हेंल्याहावें कीं) कळावें बहुत काय लिहिणें लोभकरावा हे विज्ञापना.

To an Equal.

बरोबरीच्यास लिहिण्याचा प्रकार.

राजश्री याविराजीत राजमान्य राजश्री
मोरोपंत यांशीं · · · · · · · · · · · · · ·
पोष्य चिंतामण राव साष्टांग नमस्कार विनंती तागाईत भाद्रपद वद्य ८ पावेतों आपल्या कृपें करून सुखरूप असों विशेष (मजकूर लिहून शेवटीं हेंल्याहावें कीं) कळावें बहुत काय लिहिणें लोभकरावा हे विनंती.

To a Superior.

योगाष्ठ उछीउयाज्ञा प्रम्भर.

श्रीमंतनाथश्री यापीराथीतनाथमन्यनाथश्री मनोछंतश्रीछ स्वामीउहोपेहीं. पोष्यपीवेछनज्ञा छंदगंगनमस्मरपीनंतीनागाछित भाछुपछएछ्यटपापतोंपछ्यहयाहमपेंप्रसनखीछेसछश्रीछोंपीहोष (मषछमरउछोनहोपगीछेंहयाघपें प्रीं) प्रछापें घछीतप्रछउछीछोंनेभ प्रसानछे पीहमपभ.

To an Equal.

घरोघरीन्याष्ठ उछीउयाज्ञा प्रम्भर.

नाथश्री यापीराथीतनाथमन्यनाथश्री मनोछंतयांहीं

पोष्यछींतापछनापव्जाहगंगनमस्मरपीनंतीनागाछित भाछुपछएछ्यटपापतोंपछ्यहयाहमपेंप्रसनखीछेसछश्रीछोंपीहोष (मषछमरउछोनहोपगीछेंहयाघपें प्रीं)प्रछापें घछीतप्रछउछीछोंनेभ प्रसानछेपीनंती.

To an Inferior.

हलक्यास लिहिण्याचा प्रकार.

राजश्री विठ्ठल चिंतामण नारिंग्रेकर यांप्रति नारो विश्वनाथ नमस्कार उपर आषाढ शुद्ध ३ पावेतों सुखरूप असों विनंती विशेष (पूर्ववत् पुढें ल्याहावें.)

To Government.

सरकारास लिहिण्याचा प्रकार.

श्रीमंत सकल गुणालंकरण अखंडित
लक्ष्मी अलंकृत राजमान्य राजश्री बा-
जी राव रघुनाथ स्वामीचे श्रीचेश्रीं
पोष्य बल्लाळ रामचंद्र कृतानेक साष्टांग नमस्कार विनंती श्रावण शुद्ध ११ पावेतों सरकारच्या कृपेंकरून सुखरूप असों विशेष (मजकूर लिहून पुढें) हे विनंती (असें पूर्ववत् ल्याहावें.)

To an Inferior

[illegible]

[illegible]

To Government

[illegible]

[illegible]

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